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Linds Allard for Ellen Tacy.



Over the July 4 holiday, New York Harbor will be the site of a great spectacle, as America-and the world—celebrates the Statue of Liberty's centennial. For this special issue, New York asked eleven New Yorkers to contribute essays on the Statue, Pete Hamill has written her 114). Introduction, page 42.

history, and New York's editors have collected images, facts, and observations about her. In addition, there's a calendar of events (by Amy Virshup, page 100) and a special gatefold painting of what the harbor will look like on July 4 (by Julian Allen, page

44 A STORY TO REMEMBER

By Pete Hamill How our most famous immigrant came to stand on Bedice's Island.

48 MY YIDDISHE LADY

By Isaac Bashevis Singer The Statue still speaks Yiddishand the tongues of all the immigrants to whom she belongs.

50 CHINA DOLL

By Bette Bao Lord Writing from Beljing, Bette Bao Lord reflects on the road the took back to China.

58 WHAT WRETCHED REFUSE?

By Daniel Patrick Movnihan Emma Lazarus notwithstanding, America's immigrants were nei-

ther tired, poor, nor wretched. 60 LOST LOVE

By Norman Podhoretz The lady in the harbor stands for patriotism and liberty, ideas that have become unfashionable.

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By Arthur Schlesinger Ir. Do the values of Emerson, Em-ma Lezarus, and Bartholdi still animate America?

70 BEING HERE

By Jerzy Kosinski "Fiction and liberty go hand in hand," says the Statue to the young Kosinski.

74 THE FRENCH CONNECTION

By Brendan Gill The Statue of Liberty is a classic specimen of crisscrossing cul-

tural influences.

76 IMMIGRANT CHIC By Irving Howe Though some people long for them, the immigrant-Jewish neighborhoods of New York are

a harsh paradise lost.

84 FAMILY-STYLE By Mario Cuomo The son of immigrants explains to his youngest son the meaning

86 BUILDING ON THE PAST

of Liberty. By Louis Auchincloss Richard Morris Hunt knew what he was doing.

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88 THE NEXT WAVE

By Andrew Hacker Today's Asian immigrants are following the German path into the American elite.

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by Maura B. Jacobson226 Cover: Painting by Andy Warhol. Courtesy of the Lavignes-Bastille Gallery, Paris.

AY 12. 1986—VOL. 19, NO, 19. The following are maj hyp Politic, Clyysape, Chynide, Cur., Cur. New York, In-gred Clairs. The Passionate Shopper, The Specific, In-sure when of December and the firm week of Insurer, and unserias Publishing, Inc. All rights reserved. Reproduc-vations, Jeffrey A. Lain, Vice-President and Treasurer, 2860-000. PDSTMASTER: Send defense tehanges to rks, and the use of free trademarks is nicisly possibilistic Best Best, Between the Line, The Second Line, Best Line, The own, Intelligence, Line Jak Ali, Lew Tisses. The Nestional Internets, New York, New York, Herks, the Hillipsons, New York Gozzad, and Gozzaroz, and The Unhan Sanzagini. New York (ISSN 20027-1996) is published weakly (assure for combined lisses the skin Inhylly New America Publishing, Lew 1798 Second Avenue, New York, New York (1017, Lopypright 99May News persiston is unvisely probabless. Officers of News America Publishing, Inc.; R. & Mardech, Claimman Mentin Singerman, Gorectory, Newsoci-Geline, 2009 (18) of the Work News York, and additional mality of these Lifeting and others officers.

Intelligencer, by Jeanie Kasindorf..... The National Interest,

by Michael Kramer...



to change if a lover was unfaithful or even inconstant.

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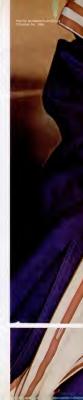


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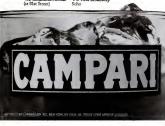
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LETTERS

The Brooklyn Renaissance

THERE IS NO ONE MORE CAPABLE OF JOGging my memory than Pete Hamill ["A New Day Dawns in Brooklyn," April 21]. Yes, Brooklyn is in my bones, but most of all it's in my heart. Loved the issue and

Hamill. Thanks for the memories. Debby Martello

Brooklyn

Staten Island HOW D'YA LIKE DIS OUY! HE MOVES INTA our neighborhood and sez, "You might have a lot of Guidos around, or whatever you want to call them, but overall, it's a great area" ["Saloon Society," by Mi-chael Daly, April 21]. Eyyyl Go back to Ohio, Chauncey, or betta yet, stay in Manhattan so we know where ta find ya. Roberto "Little Guido" Mollot

CONGRATULATIONS ON A WONDERFUL SEries of articles. I hope you will consider doing an issue on my hometown, the Bronx. It is going through a similar rebirth. Cecile Greif

I WAS BORN IN BROOKLYN IN 1906-MY family lived at the corner of Bushwick and Bleecker-and I went to P.S. 75. nearby. One day in class, we heard a great clatter outside and ran to the window-a herd of cattle from the railroad yard was going down to the slaughterhouses. I never dreamed when those days were new that I would remember them all my life.

Charles Keppel Albany, Calif.

Chevy Chase, Md.

I BEAT PETE HAMILL TO THE PUNCH TWO years ago, when I published an article on Brooklyn in a Southern California college magazine. It interests me that we both share the same spark, the same

"Brooklyn light." I'm 49 now, and have been away from Brooklyn for ten years; I've finished raising two sons as a single mother, and now I teach school, publish short stories, and study art. But I'm still homesick. Ah, yes, sycamores naked against new snow, fresh Italian bread, a real honest-to-God egg cream. Do you think there might be an inexpensive flat left in Greenpoint I could rent? Everyone out here thinks I'm nuts, but I do think about returning home. So people are discovering Brooklyn? That's

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too bad. I'd have preferred Brooklyn to remain a deliciously kept secret for those lucky enough to have been born Bette-lean Darst

Fullerton, Calif.

HAVING GROWN UP IN BROOKLYN DURING the fifties. I was very pleased to find out from Pete Hamill that Brooklyn was having a renaissance. In defiance of Thomas Wolfe's edict, I got on the Atrocity Express and went over the bridge to Brooklyn in search of what Hamill calls the Brooklyn light. I am very happy to report that I lived to tell the tale. Apparently, the light that Hamill saw was filtered through rose-colored glasses. By the way, where does he live?

Marian Darrow Manhattan

AT LAST THE STAFF AT New York MAGAzine took note that there are boroughs other than Manhattan in New York City; however, the issue devoted to Brooklyn is a far cry from what could have been an exciting and enthusiastic look at another borough. In truth, the entire issue seemed to be based upon conversations with a few Manhattanites who had come upon nice apartments on the other side of the bridge, Some Brooklynites might wish their neighborhoods had not been discovered, since rents have soared in these locations

Do you realize you have overlooked Thirteenth Avenue, 86th Street, and Fifth Avenue, as well as landmark homes in Ditmas Park, the transformation of Canarsie, and the sweet sound of Polish on Humboldt Street? Perhaps the next time you write about a borough other than Manhattan, you'll do research beyond the reflections of expatriates

Shirley Katzter Brooklyn

Godt giort to 10E KLEIN FOR HIS BITTERsweet evocation of the Bay Ridge of Hans Berggren's (and my grandparents') youth ["A World of Neighborhoods"]. Fifth Avenue then was so choked with Norwegian bakeries that, at Christmas, it was called Jule Kake Boulevard. But when I last drove in, for the Seventeenth of May parade, I counted only one.

As Klein and Berggren point out, at least in and around New York, we Norwegians are in danger of losing our culture. Berggren sadly recalls that the Verrazano bridge destroyed more than 1,500 houses and "knocked down the neart of the Norwegian community." Bay Ridge is now better known for John Traolta and Saturday Night Fever than for

ts Norwegian immigrants. But even sadder is the news that the old Norwegian Sailor's Church is being onverted into condominiums. Among ther famous churches of America are

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the Huguenot Church of Charleston and the Old Swede's Church in Philadelphia. What if someone in South Carolina or Pennsylvania dared suggest they were about to "go condo"

Vivian Kristensen Sorvall Westport, Conn.

I HAVE BEEN SPENDING THE LAST SEVERal months in Maine, and you can imagine my extreme consternation when I got your Brooklyn issue and found that, according to your map ["Places in the Heart"], the place I live-Boerum Hillno longer exists! Was it flooded, bombed, or annexed by Cobble Hill? Oh well, bad news for me, but good news for the folks at 88 Wyckoff Street, who took one of the biggest ads in your real-estate section. Since they are in Boerum Hill and Boerum Hill doesn't exist, they don't have to pay their bill—right?

Barbara Kramer

Brooklyn

WALKING THROUGH BROOKLYN WITH Pete Hamill was a fine nostalgia tripalthough it may take twenty daylong showers to rid myself of the odor of schmaltz. 1 spent the first 13 years of my life in Brooklyn; my parents, between them, spent about 75 there. But after the enervation of the Depression and the anxieties of the Second World War, my parents, and thousands like them, realized that life ought to be better. and for better, they had to leave Brooklyn. I hope the newcomers to Brooklyn can resurrect the borough and never have to feel, like my parents, that they have to leave.

Martin Burke Manhattan

AS A LIFELONG RESIDENT OF BROOKLYN, I was amused by much of your special issue on my native borough. It is reassuring to know that the absurd provincialism of Manhattanites is alive and well. How else can such uproarious comments as "But at last, Brooklyn is a good address" and "You might have a lot of Guidos around, or whatever you want to call them, but overall, it's a great area" find their way into print? Who else but a Manhattanite could describe Bay Ridge, one of the most beautiful residential areas in the entire city, as "drab"? I was also going to chastise you for not including a list of famous Brooklynites, until I realized that such a list would take up the entire issue! Thanks again for the chuckles, Manhattan

Dennis Middlebrook Brooklyn

ONE OF THE OLDEST BLACK COMMUNITIES in Brooklyn was called Weeksville, estab lished by a free black man named Weeks This existed in the 1830s, some 30 years before the Civil War (not in the midnineteenth century, as loe Klein states). That community was located on Bergen Street, between Buffalo and Rochester Avenues. The area was recently proclaimed a New York City landmark, and two of the original houses have been restored as a museum, which opened in 1985

Ann Purcell Candor, N.Y.

THERE IS A SIDE TO BEDFORD-STUYVEsant other than the one Pete Hamill presented. Right around the corner from most of the burned-out and abandoned buildings (is this the only picture of Bed-Stuy you could find?) are some of the most beautiful brownstones in all of New York City. And the inhabitants of these buildings aren't "men and women stand-ing on corners." They're hardworking people making the most of their lives and opportunities—just like the people in Park Slope and Brooklyn Heights. Patricia A. Carter

Brooklyn

Good, Not Great

Upon a Star," April 21].

OVER THE PAST SEVERAL MONTHS, VARIous critics have likened the vocal talent of Metropolitan Opera lyric soprano Aprile Millo to that of legendary dramatic soprano Rosa Ponselle, But Peter Davis's dissenting review was coura-geously honest ["Music: When You Wish

Could it be that opera audiences, and some critics, have not heard a unique talent in such a long time (if ever) that they simply do not know how a great singer should sound? While there is a good deal of "worthwhile mediocrity" making its way into today's major international opera houses, our music critics must be discerning when comparing that level of ability to the accomplishments of our

operatic greats. In a 1967 New York Times article written about Ponselle, on the occasion of her seventieth birthday, the eminent critic Harold C. Schonberg wrote of her.

She had the low notes of a contralto, and a knock-out high-C. And there were no artificial registers in the voice-it went from bot tom to top in the smoothest, most seamless of scales, with no shifting from chest to head.
And that trill: that articulated br-r-r-r which no singer today is able to come near matching! And the emotionalism of her singing, combined with good taste! And the power when she let loose! And the delicacy of her pianissimos! And the flexibility in coloratura work! And the accuracy of intonation! And the handsome figure onstage!

Might I ask the operagoers and critics who make comparisons, Does Millo really sound or appear anything like this? Elayne Duke

President The Rosa Ponselle Foundation Stevenson, Md.



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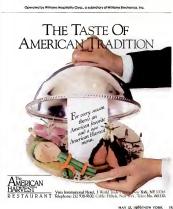
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INTELLIGEN

DYSON STAFFS UP...CBS ON RETREAT...A WENNER ADVENTURE?...CITY HALL PARK PERKS

JOHN DYSON'S TWO-PLATOON TEAM

Former New York Power Authority chairman John Dyson may be saying he hasn't decided whether to run for the U.S. Senate against Al D'Amato or for state comptroller against Ned Regan, but the 43-yearold Dutchess County millionaire already has his team of campaign consultants in place. The potential candidate has signed up two David Garth veterans who worked on the campaigns of West Virginia senators Robert Byrd and Jay Rockefeller, and on Andy Stein's campaign for City Council presi-

For the past three months, political consultants Phil Friedman and Hank Morris have been taking polls and conducting focus groups for Dyson. Once Dyson announces his plans-in mid-May-another Garth-trained consultant, Judy Press Brenner, who produces campaign videos, is expected to join the Dyson team.

VAN SAUTER AND CO. TAKE TO THE WOODS

CBS News president Van Gordon Sauter last week took his CBS News senior staff to the Catskills' Beaverkill Valley Inn for a two-day retreat. One industry source says the main subjects on the agenda were CBS News's organization chart and the CBS News budget. "They were looking at how the place is set up," he says, "and whether there is a better way to organize the operation and get more productivity from the number of people they have."

CBS spokeswoman Ann

Morfogen says those were only two of many subjects under discussion. "There were a lot of other issues on the agenda," she says, "including long-range goals and philosophy of CBS News."

WENNER INSIDERS LOOKING OUTDOORS

Is Jann Wenner planning to start another version of Outside magazine? One source who has talked to an editor at Rolling Stone says the magazine is talking about launching a new adventureand-sports magazine-this time with more pictures and a dash of celebrities. Wenner founded Outside nine years ago and sold it one year lat-er. The source says the mag-

monthly supplement in Roll-ing Stone before being spun off on its own. Wenner admits that "some of my staff may be discussing" such a supplement, but denies reports about turning it into another Outside.

azine will appear as a bi-

FONDA FACES OFF WITH LAWYER

Iane Fonda is about to go to trial in a battle with her former lawyer, who's claiming she cheated him out of \$2million, Richard Rosenthal, a New York attorney who was Fonda's lawyer and business manager from 1968 to 1980. has sued in Los Angeles, charging Fonda with breach of written and oral contract. He claims they had agreed that he would receive 10 percent of the income from any projects initiated while he worked for her, including On Golden Pond, which he says he brought to Fonda.

Judge Robert Takasugi, who presided over John De-Lorean's cocaine-conspiracy trial, is hearing the case. He has dismissed the writtencontract charge. But he has allowed the lawyer to file a new cause of action demanding punitive damages for "bad-faith denial" of the contract. In her deposition,

Fonds presented a copy of a





PARKING PROBLEMS FOR CITY HALL PARK

It seems City Hall Park isn't going to be quite as much of a "garden" as Parks commissioner Henry Stern made it sound last month when he announced plans to restore the ten-acre site. Stern has submitted to the Landmarks Preservation Commission a \$10-million renovation plan that would eliminate 50 parking places directly in front of City Hall-but would retain 47 other parking spots for favored officials.

The move has drawn the ire of George Lewis, the executive director of the New York chapter of the American Institute of Architects, who is trying to enlist the support of the Land-marks Conservancy, the Parks Council, and the Municipal Art Society in removing the privileged-parking spaces from the plan.

"I read about Henry's proposal with great pleasure," Lewis says. "He said, 'City Hall should sit in a garden,' and I agreed. Then I saw that parking is to remain right up close to the front corners of City Hall. It would be an abomination." Stern says that eliminating the parking places would make it "very difficult" for the city to function. "City Hall is an historic mansion, but it's also an office building," Stern says. "You can't make it into a museum." The final decision will be up to the city's Landmarks and Art commissions.





JOUSTING JANE...THAT OLD SPEAKEASY SPIRIT...BRILL BACKLASH...REVEALING ROYALTY



FOND

lawyer, which the said disproved Rosenthal's claim that she had agreed to pay him that 10 percent. But the letter, Rosenthal says, was about an agreement he had with Henry Fonda, whom he also represented, and not with Jane. Takasugi is expected to rule this month on Fonda's

letter she wrote to another

Takasugi is expected to rule this month on Fonda's motion to dismiss the new cause of action. He may then set the date for trial.

ENDURING STRIPES At El Morocco

Can El Morocco find new life in the 1980s? That's what Sheldon Haseltine, co-creator of Joanna and Hoesters Market, is betting; Haseltine has just bought the renowned former speakeasy and has hired Sam Lopatabest known for designing Cafe Seivoken—to give it a half-million-dollar face-lift. Haseltine says he'll keep the subsensational benoutste to show the subsensation benoutste

hall-million-dollar face-lift.
Haselline says he'll keep
the zebra-striped banquettes
and bring back a rumba
band. "The time is right to
re-create the glory days,"
Haseltine says. "It's not
frowned upon to wave \$100
bills around anymore."

BEHIND THE SCENES WITH GRACE

The only nephew of Monaco's Prince Rainter, who was a page at Rainter's wedding to Grace Kelly, is writing a kiss-and-tell memoir for Atheneum about Monaco's royal family. Baron Christian De Massy, the son of Rainier's sister, Antoinette, is co-writing the book with celebrity biographer Charles Higham.

Atheneum says the rene-

gade young baron, who claims to have been a shid-hood confidant of Princess Caroline and a close friend of Princess Garoline and a close friend of Princess Grace, will tell a "frank and often shocking" story of a family "rent by jealousy, suspicion, and duplicity." The book titled Palace: My Life in the Royal Family of Monaco, is due out in October.

ABC'S HIGH BID FOR A LONG DIVE

ABC is so eager to recapture the number-one spot for Good Morning America that it came close to paying nearly \$25,000 for a videotape of

those two London parachutists jumping off the Empire State Building.

State Building.

A network source reports that after a bidding war between NBC News and ABCs. News and Entertainment divisions, ABC agreed to pay up to \$25,000 to the Sygma photo agency to use the tape on GMA and World News Tonight. The was very unusual for ABC to toss around that kind of money for a story that desert have a more for a story that desert have a few and significance. The source of the sourc

The deal fell through
when one of the parachutists
gave an interview to WNBCTV News, Citing the jumpers'
"overexposure," ABC then
dropped its offer to \$4,000.

A ZAGAT GUIDE

Will theatergoers one day decide which Broadway shows to see on the basis of a Zagat survey? They will if Tim and Nina Zagat have anything to do with it. This month, the Zagats-creators of the Zagat New York City Restaurant Survey and the Zagat Survey of New York City Food Sources-are asking close to 10,000 people on their mailing list to review all Broadway and "significant" Off Broadway productions. The amateur critics will rate the shows in six categories: entertainment value, acting, sets and costumes, story interest, and, where it applies, music, and dancing. Then they will indicate if they would "definitely," "probably," "possibly," ably," "possibly," "probably not," or "definitely not" recommend them.

Tim and Nina—who is now as well known for her role in the J. Seward Johnson case as she is for the Zagat surveys—hope to compile a New York theater "box score" to syndicate in newspapers around the country.



BRILL



BRILL SNAPS BACK AT THE JOURNAL

American Lawyer editor Steven Brill is battling with the Wall Street Journal over the paper's recent profile of him. A key issue: Did he or didn't he bite an American Lawyer staffer while they were playing water polo in the pool at his Bedford home?

In the lead to the story, the Journal's Patricia Gray wrote, "For his staffers, the game is something to dread. "Steve, of course, is at his most violent in the pool," says Ellen Pollock, the editorial director. 'Once, someone emerged from the pool with a Steve bite—teeth marks and everything."

In a telephone call and a six-page letter to the Journal's unistant managing editor, Charles Stabler, Brill complained of omissions and inaccuracies in Gray's piece and said that some stable of the stable of the



who forever changed my life. He say to me, "Chardonnay, it is your full body and well-rounded personality which lets you stand alone among grapes.

Mon Dieu! Could a classic grape from Burgundy fall for the man they call the Prince of Chablis? A man consumed by his passion for white wine?
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Let him have his way." And that, mes amis, was only the beginning.



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The National Interest/Michael Kramer

TROUBLE IN THE FAMILY



PENSIVE PAT: Moynihan ponders the breakdown of the black family.

Disintegration Blues

IMAGINE A DIFFERENT FOURTH OF JULY this summer, with Ronald Reagan, Lee lacocca, and a few million other people gathered at water's edge to celebrate a statue of William Marcy "Boss" Tweed. Crazy? At one time, it seemed like a sure bet. In 1870, plans were afoot for a monument to the Boss—smack in the middle of New York Harbor. A year later, the proof of Tweed's corruption was leaked to the New York Times, and the rest is history.

nistory.

One of those who came to power in the period following Tweed's demise was David Hill. A hundred years ago today, Hill was the governor of New York.

Read about Hill in A History of New

York State and you can't help thinking about Ed Koch and the city's current scandal: "A man of undoubted intelligence... [Hill] was personally honest in financial matters. But he was also a spoils politician who was willing to go to almost any extreme to ensure a victory for him-the control of the control

it relentlessly."

The moral of these stories is plain: Too often—and despite the ideological differences that distinguish public officials—the only thing that changes in politics is the names. Or, as New York's flailing mayor said recently. "At this very minute, a baby is being born who

will someday turn out to be corrupt." Corruption may be forever, but some things fawer changed: A century ago, carring for waves of immigrants was America's biggest problem. Today, our troubles are homegrown—in the midst of plenty, the plight of America's poor is our sorriest spectacle. And on this issue, no one has better tweaked the nation's conscience than Plat Moynihan in his new book, Family and Nation, a collection of the senator's Godkin Lectures at Hardwest Confederation of the control of Godkin Lectures at Hardwest Confederation of the control of Godkin Lectures at Hardwest Confederation of the control of Godkin Lectures at Hardwest Confederation of the Confederat

Moynihan is more than merely conversant with his subject. For over two decades as a policymaker and governmental insider, he has been involved in some serious attempts to do something about it, beginning with a famous report in 1965 in which the idea of a "national family policy" was first brocketif and for which policy was first brocketif and for which the most policy in the processing the second tion must be paid—all the more so because it is now painfully evident that

Moynihan was right all along.

The particular focus of Family and Nation is the disintegration of America's families, especially its black ones. It is also a chronicle of twenty years of proposals and inaction by the federal government, which has failed to deal with the growing number of children in noor.

and broken or single-parent homes.
The numbers are staggering: Close to half of all black families are headed by women without husbands (twenty years ago, only a quarter were); by the year 2000, the figure could reach 70 percent.

More than half of all black babies are born out of wedlock, and one in four is born to a teenage mother who is likely to be unmarried.

Whites aren't immune. The problems are growing for both races. Overall, while children constitute only 27 percent of the population, they account for 40 percent of the poor. And, says Moynian, "in the period 1980-2000 the number of femaleheaded families will increase at more than five times the rate of husband-wife

As conditions worsen, the nation is awakening, Hardly a week goes by without a white paper or special report, and rarely is a punch pulled. So, for instance, on Bill Moyers's CBS documentary The Annahing Family Crists in Black America, Timothy McSeed, a resident of Newark's option of "strong sperm," tells of Internal six children by four different women, may ske that one by four different women, as the control of the contr

none of whom he support.

As if to say, "We told you so," the Reagn administration delights in such exposure. Echoing Tooqueufile's 1815 memoir on pauperism ("Any measure which exhabitishes legal charity on a permanent so basis and gives it an administrative form thereby creates an idle and lazy class"), the president has said, "There in ouquestion that many well-intentioned Great too that many well-intentioned Great Society-type programs contributed to society-type programs contributed to many better good of several expensions.

The books and studies that "prove" this case, including, especially, Chate is case, including, especially, Chate is case, including, especially, Chate is case, including commitment of the control of th

The whole of Family and Nation is more than a mere rebuttal of Murray and his clones, although Moynihan takes some well-aimed shots. He knows, for example, that AFDC payments go over-whelmingly to single mothers and, in sum, are too little for subsistence. He knows, too, that the more generous so-cial-welfare programs of other nations do













not act as an incentive to childhearing. What Moynihan says of Lozing Ground, which he claims has been accepted by the Reagan administration. "as a kind of court order enjoining the pursuit of social policy in the precinets of the U.S. Capitol,." is that Murray "attributes developments that trouble [hin] to government actions that mostly began after these developments had commenced."

Having neatly rebuked Murray, whom he calls a serious scholar despite Murray's support of William F. Buckley Jr.'s proposal for "taking away the right to vote from anyone who fluss) no source of income except welfare." Moynihan is less helpful in shaping a future. He knows, as he says, that family deterioration "neither proceeds from nor resonds to efforts at relief."

That Moynihan is and always has been at the forefront of the debate is reason enough for applause. But in fact, he does offer some solutions, and most of them should be compatible with the prevailing conservative mood. Consider his endorsement of Reagan's proposal to increase the personal-income exemption to \$2,000-or his impatience with the world's Timothy McSeeds. What to do? "Hunt, hound, harass," says Moynihan. The absent father is rarely really absent.... The federal government should have the fullest authority to withhold payments from wages and other in-come.... And for the too-much-pitied unemployed teenage male there would be nothing wrong with a federal work program-compulsory when a court has previously ordered him to support his children-with the wages shared between father and mother. This ... is not likely to get started or to work very well if it does," admits Moynihan, "The disorder of the times would likely enough defeat it. But it does make a statement about legitimacy: there must be an acknowledged providing male."

Not much, perhaps, but something, for more, for something approaching real progress, the only answer is self-former, for something approaching real progress, the only answer is self-to-come to acknowledge. "Although white institutions can and should create an ecount's asya Roger Wilkins, "they can occur," says Roger Wilkins, "they changes which can keep black youth-changes which can keep black youth-from going to prison or having business or otherwise destroying their futures at such an alarming rate. Only black people und to this." Janually we are not doing as

much as we should."
The Reaganies read "we" and smile.
Wilkins is right, they say: Let the blacks
help themselves. Moynihan, wiser and
less ideological, a man who has learned
from experience and who isn't afraid to
let the evidence guide him, sees "we" as
everyone. And in our hearts, we know
he's right.

"A young man asked me for a word of sound advice; I gave him three: Dr. Brown's Soda".

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The Bottom Line/Dan Dorfman

CARL ICAHN'S \$100-MILLION NOSEDIVE



CARL ICAHN: En route to a bailout?

Trouble at TWA

THE FOX MAY HAVE OUTFOXED HIMSELF. Already suffering a paper loss of about \$100 million, takeover artist Carl Icahn, who fought long and hard to gain control of Trans World Airlines, is now looking to bail out. I'm told

What's more, I've heard that TWA's planned \$250-million takeover of Ozark Holdings may be scrapped—even before the necessary regulatory approval is obtained-because of larger-than-expected losses by TWA.

Icahn, 50, chairman of TWA, the country's fourth-largest airline, and head of the brokerage firm Icahn & Company, denies it all. "I believe very strongly in the long-term viability of TWA, and this would certainly be the worst time to sell it or to consider selling it," he told me.

Maybe so, but sources close to Icahn tell me it's only a matter of time before he and TWA part company-though the parting may have to wait until the canny Icahn can work out some scheme for turning the hefty paper losses on his TWA holdings into a worthwhile profit.

Icahn owns 16 million TWA shares. which he accumulated over a lengthy period for about \$310 million, or an average of slightly more than \$19 a share. Based on the stock's recent price of just over \$13, Icahn is sitting with a paper loss of about \$100 million. Together with his limited partners, he controls 19 million pute with the flight attendants.

shares, or about 47 percent. of TWA's stock

Icahn officially took control of the company January 3, and not long afterward, some top Wall Street firms, such as Salomon Brothers and Oppenheimer & Company, recommend-

ed the stock, predicting strong earnings. Things looked so rosy at first that Icahn went on an expansion binge. He worked out a deal to buy Ozark, a purchase that would have given him control of 70 percent of the traffic in St. Louis, where both TWA and Ozark have substantial operations. Today, however, Icahn concedes that "things are

not good"-though that's hardly news. He blames much of his troubles on the fear of terrorism, which has sharply reduced overseas air travel by Americans. (Overseas travel represented 42 percent of TWA's 1985 revenues of almost \$3.8 billion.) "Short term, we obviously have headaches," says Icahn, "and

our second-quarter results will be well The first quarter, reflecting a strike by flight attendants, fare wars, and a weaker U.S. dollar, in addition to the terrorism problem, showed a huge loss of almost \$170 million. One airline analyst is already projecting second-quarter losses in the \$60 million-to-\$70 million range.

below expectations.

Icahn is obviously concerned. "We're going to have to be stringent and lower costs even more," he says. "We're look-ing at every area." Though reluctant to spell out the company's cost-cutting plans, leahn said that advertising would be cut back and the number of planned European flights reduced.

Advertising cutbacks could increase TWA's problems by reducing its exposure at a time of increasingly fierce competition. Given the substantial concessions in wages and benefits that he has already won from TWA employees, Icahn may find it hard to achieve additional cuts. He has already extracted annualized wage-and-benefit savings of over \$250 million from pilots, machinists, and non-contract employees. And he's expected to save another \$100 million annually when TWA resolves its dis-

Lower fuel costs help, but TWA's say ings are limited compared with those of its competitors, since the TWA fleet is said to be older and less efficient than

many other fleets. leahn denies that he's trying to sell TWA's reservation system, the third largest in the industry, to boost TWA's cash position (UAL was the rumored buyer). But he did tell me he was exploring a joint venture with another airline (not UAL) to share the system. That would be a cash booster to TWA, whose debt stood at \$800 million at the end of 1985

Icahn's innumerable plays in the takeover game are said to have enriched him personally by well over \$160 million. In the case of TWA, however, Icahn may need enormous patience to recoup his \$100-million loss. True, the company's valuable overseas routes could be sold. But any company that might be tempted to take that system over, such as AMR (American Airlines) or Delta Airlines. would risk sizable losses over the short run-and perhaps the long run too.

The sale of TWA assets aside, some industry experts argue that a turnaround in TWA's fortunes could be a long way off. For example, Frank Borman, chairman and chief executive officer of Eastern Airlines, tells me the terrorism problem will make a turnaround at TWA much more difficult-perhaps impossible-un less the employees are willing to take further reductions in salaries.

Whether Icahn would push for such reductions in the face of the big labor concessions that have recently been made is anybody's guess.

A number of analysts continue to take a positive view of TWA, citing the new, aggressive management, the big labor savings, and the prospects of a better economy. But Helane Becker, Drexel Burnham Lambert's airline specialist, disagrees. She sees some recovery from the disastrous results earlier in the year. However, she figures the company will lose about \$170 million this year on top of a \$193-million loss in 1985. And, at best, she expects a small loss or a break-

even showing in 1987. Becker also points out that the company's big losses have led to a sharp decline in its book value-from \$22,24 a share at year-end 1984 to \$13.22 a share at year-end 1985. She also thinks it's possible that Icahn will try to bail out of TWA by selling off parts or all of the company. Her investment view is equally bleak:

"I don't see any reason why anyone should own TWA's stock," she says,











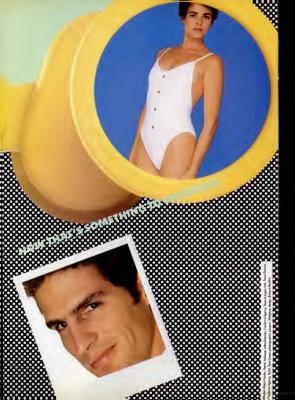






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AS



BY RUTH GILBERT

The Carlo Monzino Collection is at the Center for African Art May 8 through September 7, presenting objects in wood, bronze, gold, ivory, and leather from sixteenth- to twentieth-century Africa.



A tale of several friends, one of whom is a gorilla La Mama Annex

termed a metaphysical comedy, but don't let that throw you-it's lively and sturning.

(see below), is playing at through May 26. It's



VASANTAMALA DANCE TROUPE

Shakti, one of Asia's most acclaimed Hindu lapanese dancers. performs Salome at the Triplex Theater 2 on Chambers Street May 6 through 10. Above she triumphantly bears the head of John the Baptist.





Paul Vernet (left) and Peter Barbieri are the two Dromios in the National Shakespeare

Company's production. It's at the Cubiculo May 9 through 18.

ESCOFFIER: KING OF CHEFS' Owen S. Rackleff stars in this play for one actor (he wrote and directed it, tool, It's at the TOMI/Terrace Theatre May 13 through 18.



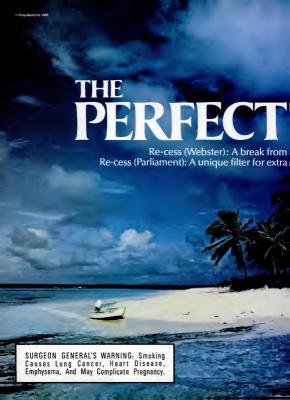
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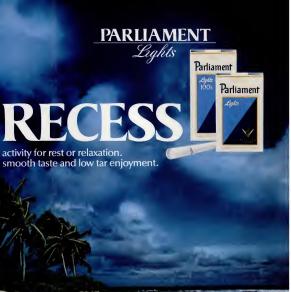
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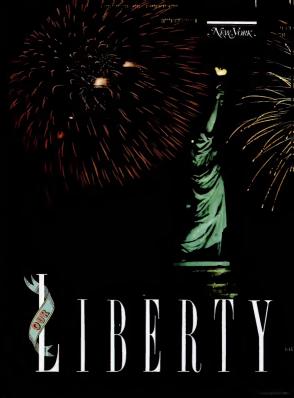
p.m. on Channel 13,

about two women's struggle for social dominance in a British town. If you missed the May 4 opener, never fear, New York's own Channel 31 is showing it May 8 at 8 p.m.

stars in a four-part miniseries, Sundays at 10









PHOTOGRAPH BY JAKE RAIS



A Story to Kemenber

HE WONDERFUL OLD STATUE survives. Over the past hundred years, she has bee used to sell warehouses and war bonds. She has been cartooned and lampooned made into a magazine and a musical. She has been held hostage by political radicals, sentimentalized by bogus patriots, appropriated, besieged, exploited by hustlers and cynics. None of that seems to have mattered.

From the slopes of Brooklyn, the Statue resembles a small green toy. From the Battery, she is a curious object, familiar yet strange, oddly rigid as she rides in the sea. For me, there are only two ways to see her operly: from the deck of an ocean liner after a long voyage as you come through the Narrows into the upper bay; or up close, the way we saw her as kids.

Up close, the Statue is at once amazing, preposterous, almost comical in her baroque immensity. On childhood trips to Manhattan, we had seen the Empire State or the Chrysler Building rising like sheer walls into the sky. But the Statue was a totally different experience. She rose 151 feet and one inch off her 89-foot-high pedestal (we learned from schoolteachers and tour guides), her massive feet wreathed in the broken chains of despots, her left hand holding a tablet with the date July 4, 1776, carved upon it in Roman numerals, wearing a seven-pointed crown, a spike for each of the seven seas. The size alone amazed us. It seemed impossible that mere men had made this thing, conceived it, shaped it, placed it here in the open to be battered and assaulted by wind and weather. The thing was just too huge, too grand, to exist in the real world. It seemed to belong more properly to that imaginary world where King Kong lived or giants roamed the earth. Liberty was a female Gulliver rising among the Lilliputians.



We were assured by those schoolteachers and tour guides that, yes, this was made by mortals. Still, she made us uneasy. My friends were of course, wise guys trained by the Brooklyn streets to distrust all empty abstractions. And we understood in an instinctive way (beyond our articulation) that the Statue of Liberty was a piece of sculpted rhetoric. She was the stuff of Fourth of July oratory, which always had very little to do with the way we lived our lives. And yet we never really scoffed at the Statue of Liberty. Somehow, the Statue was saved from patriotic sentimentality by her face. That face was a woman's face, of course, but it was stern, even forbidding, the woman gazing straight ahead in an austere, incorruptible way, as if accustomed to the rigors of judgment. The face said, You can complain about me, criticize me, turn your back on me. But you had better not

laugh at me. Across the years, as a young man and then as a father. I was drawn

back to Bedloe's Island and the statue of the woman who occupies it with such certainty and finality. I loved the ride on the ferry, the Statue growing larger as we approached the island, and the way most kids reacted in amazement as we debarked together and looked up at the copper giant. Even a few years ago, when so many kids had become blase after saturation with television and the triumphs of movie special effects, they still reacted the way we did when we were young. They walked around the base, gazing up from different angles as if to reassure themselves that what they were seeing was real, not some image cast upon a screen. They entered through the base. They saw the words of Emma Lazarus and photographs of immigrants, and they rose through the interior as high as it was possible to go. They were noisy and unruly, as kids always are in group But they also listened to the story. It remains a good story.

HE STATUE OF LIBERTY IS OUR MOST FAMOUS immigrant, conceived and born in France, carried across an ocean into the harbor, and, like so many millions of others, given space and dignity and function in New York.

History is always inexact, but it seems certain now that the idea for the Statue first came in 1865 from a remarkable French liberal named Édouard-René Lefebvre de Laboulaye. He was a professor of law, a typefounder, a novelist, chairman of the French Anti-Slavery Society, author of many articles on the United States and a three volume history of our country, which he had never visited. He had been influenced strongly by de Toqueville, had translated Benjamin Franklin into French, was a member of the Union Leagues of New York and Philadelphia, and had corresponded with Lincoln. He was a great admirer of the liberal American Constitution, which was in such great

contrast to the velvet tyranny of Napoleon III in France. And he knew that freedom was never a simple matter.

"Cobbling makes a cobbler," he said once. "You learn the practice of liberty by practicing it."

He was, of course, aware of the flaws of the United States. particularly the existence until the Civil War of 4 million slaves. This led him to support the abolitionist movement in the United States, some of whose leaders visited him in Paris (he spoke fluent English). The press was heavily censored under Napoleon III, so writing about the American Civil War gave Laboulave and other liberals an indirect means of discussing the idea of freedom without risking a trip to the emperor's dungeons. Napoleon III was quietly supporting the slaveholders in their war against the Union, partly out of principle, in part because he knew Lincoln opposed the recent French conquest of Mexico and the imposed regime there. headed by Maximilian and Carlota. A Confederate victory would ensure the

long life of the Mexican Empire.

At a dinner party of fellow liberals in the summer of 1865 at Laboulave's mansion in Glatigny, on the outskirts of Versailles, the talk was ebullient about the surrender of Lee and the end of slavery, the one great blot on the American experiment. But the talk was also darkened by news of the murder of Lincoln. Laboulave spoke passionately about the joint history of modern France and the United States ("the two sisters") and recalled the great contributions made by the Marquis de Lafavette to the American cause. The idea of a democratic America was important to Europe and to France; its very existence was an act of political criticism. And he thought that the French should honor the liberal example of the United States in the same way Lafayette had honored the idea through his example. He said, "There you have the basis of American feeling for the French-an indestructible basis. The feeling honors the Americans as well as us, and if a monument should rise in the United States, as a memorial to their independence, I should think it only natural if it

were built by united effort-a common work of both our nations. At the party, taking notes, was a 31-year-old sculptor who was there to see Laboulave about doing his portrait in marble or stone. His name was Frédéric-Auguste Bartholdl. ARTHOLDI WAS A MEDIOCRE SCULPTOR AND AN extraordinary man. He was from Colmar, in Alsace, and it is one of the more delicious ironies attendant on his great masterwork that the stern face that greeted so many millions of immigrant Jews as they entered New York Harbor belongs to Bartholdi's mother, who was a virulent anti-Semite

Bartholdi had almost no politics when he met Laboulave. but under the older man's tutelage he embraced the liberal creed. Soon he, too, wanted free elections, freedom of the press, the end of state religion and state control of schools. Growing up, he'd never thought of these things. The son of a Colmar bureaucrat named Jean Bartholdi (who died when his son was two) and Charlotte Beysser, who had pretensions to the aristocracy (while paying lip service to republican ideals). Bartholdi simply wanted to be an artist. He studied painting, found he had no talent for it, and shifted to sculpture in the acceptable academic manner. At 22, he traveled to Egypt and, after seeing the Sphinx and the

Pyramids, returned with the desire to create his own monumental form. His mother served virtually as his

agent, pushing his career, successfully finding him commissions (by 1865, he owned his own studio, in Paris), and sometimes intervening ferociously in his private life. It was no accident that his brother, Charles, who made the mistake of falling in love with a Jewish woman, ended his days in a madhouse and that Bartholdi himself didn't marry until he was 42. The first model for the Statue was in fact a woman named Icanne-Émilie Baheux de Puvsieux. who became his lover, but their long affair was constantly interrupted by Bartholdi's possessive mother. Their story did end in marriage in Newport in 1876, but the path to the altar was

not a straight one. The story of the Statue did not proceed on a straight line, either. After Laboulave's initial proposal at the dinner party, nothing much was accomplished. Bartholdi made some Charlotte Bartholdi, the sculptor's mother sketches, which have not survived. Meanwhile, Laboulaye and other

liberals were softening Napoleon III with their steady pressure. The absurd Mexican Empire collapsed. Laboulaye ran several times for public office and lost, but emerged with even wider fame. Then, in 1869, he astonished his followers, enraged his students, and baffled his friends by publicly supporting the new, more liberal constitution offered by Napoleon III. To many, that new constitution was a trick, a bag of empty promises meant to quell growing opposition to the regime. Laboulaye was accused of supporting it in order to get a seat in the cabinet. He was obviously embattled, but Bartholdi remained his friend. And if Laboulaye bad put the monument out of his mind. Bartholdi had not

In 1870, everything changed with the catastrophe of the Franco-Prussian War. For nationalist and political reasons (Napoleon III was bad, but Prussia was worse), Laboulaye supported the war, and Bartholdi went off to fight as an officer. But the war was a humiliation for France. Napoleon III was captured on the battlefield at Sedan and shipped off to exile in England. Prussia dictated the surrender terms, taking Bartholdi's native Alsace as one of the prizes of war. Then Paris rose in revolt, proclaiming the Commune. By the time Bartholdi saw Laboulave again, in 1871, Frenchmen

were killing Frenchmen as the forces of the French right, based in Versailles, laid siege to Paris, where starving Communards were soon eating rats and slaughtering the elephants in the zoo. Bartholdi was appalled; Laboulaye was

the strain was a second

* 16 10 mil 1 2 66

of the civil service. "Yet my old European shell is a bit chilled by the ruling material sense of affairs." wrote. "Their way of life seems to leave the Americans without time to live. Their habits and conventions are not in accord with my idea."

resigned. And one evening, at the Laboulaye dinner table in Glatigny, the conversation returned again to the gift for the Americans. Bartholdi reminded the guests that in 1876 the Americans would be celebrating the one-hundredth anniversary of their revolution; wouldn't it be fitting for France to use that event to present the Americans with a special gift? The sculptor elaborated: "I think it would be well to offer the Americans a statue. A statue of liberty." What sort of statue? "If possible, it ought to be a statue that can be seen from the shores of America to the coast of France.

He needed from the Americans only the site; the money to build the Statue would be raised entirely from the people of France, a centime at a time, with nothing at all to be contributed by the American government. The Franco-American Union was formed. The Americans agreed rejuctantly to give Bedloe's Island to the mad Frenchman Money began to accumulate in France, and Bartholdi went to work. There was not enough time to complete the Colossus for the 1876 celebrations, but Bartholdi did complete the hand holding the torch and brought it to the centennial World Fair in Philadelphia, where it amazed thousands.

Many of the dinner guests laughed. But Laboulaye seized

Other remarkable characters soon entered the story. Gustave Eiffel, a young engineer and bridge-builder, solved the problem of the structure, the first of the first of the electing to hang the Statue's 90-odd tons of copper skin on a core pylon of four iron columns, creating, in effect, the first skyscraper. Eiffel's famous tower in Paris was still nine years away. But his solution for Liberty was / ingenious (earlier notions included filling the Statue with sand to prevent it from falling over in a high wind). As Leslie Allen describes it in Liberty: The Statue and the American Dream.

on the idea; it must have been easier to conceive of such a project than to deal with the real horrors of Paris. He said to Bartholdi, "Go to America. Go see the country and bring us back your impressions. If you find a happy idea, one that will rouse public enthusiasm, we may take up a subscription in France.

> Eiffel's design solved the Eillel's design solved the unprecedented problem of connecting the pylon to the irregular contours of the copper skin. Projecting from the pylon were eight levels of L-shaped iron bars, horizontal struts with diagonal bracing between them—the secondary supports. The struts would be bolted to flat barsthe tertiary supports. These, connected in turn to iron strapwork on the skin, would function like springs. Thus the statue would literally float on its framework, in

On June 8, 1871, a few weeks after the troops of the French right smashed into Paris and began killing Communards (20,000 were to die in the bloodbath). Bartholdi sailed for the U.S. on the steamer Pereire.

> a brilliant demonstration of the resiliency The holograph of Lazarus's poem of wrought iron. With iron placed against copper, harmful chemical changes could

on hilled any granned buttle for ARTHOLD! SAW REDLOE'S ISLAND The outstand for food seminative . when he entered the harbor, and then made his first sketch of the Statue. He met with various I let my loop with the follow don! Francophiles in NewYork and was helped immensely by Charles Sumner, the old abolitionist and Briefoug former chairman of the Senate Foreign Relations Committee, He had an unhappy interview with President Grant, who was at an age when he could not believe much in idealistic abstractions such as liberty. He

be expected, so a protective layer of asbestos was set between them.

encountered indifference, even hostility, from the rich; the country had entered one of its conservative cycles and wasn't much in favor of some foreigner's planting subversive notions of liberty in New York Harbor.

The Statue and its framework soon began to rise over the studio of Gaget, Gauthier et Cie. in Paris. There, Bartholdi served as a kind of producer-director as skilled craftsmen made the increasingly larger models from his original designs. They shaped the copper skin (three thirty-seconds of an inch thick) using a techique called repoussé to follow the shapes of wood forms that duplicated the original plaster ones. Bartholdi also sold tickets to those who wanted to watch the work in progress; even former president Grant joined the workshop's estimated 300,000 visitors. On the Fourth of July, 1884, the Statue was formally given to the American people through Levi Morton, an ambassador to France. But there was a major problem: The French had built the Statue, as promised, but the Americans hadn't raised the money for its base.

But Bartholdi had crystallized his vision, and though there were other possible sites, he knew that New York was the only place for his colossus. He later wrote,

> The problem was both political and economic. All sorts of arguments had been raised against the Statue. Politicians from other states said that, since the Statue would stand in New York Harbor, New York should pay for it. Some critics

The picture that is presented to the view when one arrives in New York is marvelous. When—after some days of voyaging—in the pearly radiance of a beautiful morning is revealed the magnificent spectacle of those immense cities, of those rivers extending as far as the eye can reach, festooned with masts and flags; when one awakes, so to speak, in the midst of that interior liggs, when one awakes, so to speak, in the midst of that inter-ose a covered with vessels—some glants in size, some dwarfs— which swarm about putting, whistling, swinging the great arms of their uncovered walking beams, moving to and for like a crowd upon a public square, it is thrilling, it is indeed the New World which appears in its majestic copy. The start of the start of the signwing which appears in its majestic copy.

He was not entirely happy with what he saw. In a letter to Laboulaye, he expressed admiration for American institutions, the patriotism of the citizens, the impersonality objected to placing a woman in the harbor, particularly one bedecked with pagan symbols; why not a statue of Uncle Sam? One businessman offered \$25,000 toward the cost of the base if he could place the name of his castor oil on the sides ("Castoria Enlightening the World"). By this time, Richard M. Hunt had been enlisted to design the pedestal; LaFarge was a mutual friend, and Hunt had met Bartholdi during a fundraising trip in 1876. After several false starts, Hunt evolved a simple design that is at once functional (it securely anchors the Statue) and handsome. There are 40 shields on the facade, representing the states of the Union at the time, and the potential for monotony is bypassed with a Doric frieze, a triple balcony, and blocks that make a checkerboard-like

pattern. It serves the Statue without overwhelming her. But it seemed for a while that the Statue would never rise in the harbor, because there was no money for the base. This brought Joseph Pulitzer into the story. He was an immigrant from Mako, Hungary, the son of a prosperous Jewish grain dealer and his Catholic Austro-German wife. He served for a

year in the Union army and then settled in St. Louis. He took a job on a German-language weekly called the

Westliche Post and began one of the most remarkable careers in the history of American journalism Originally a liberal Republican, Pulitzer quit the party in disgust over

its postwar greed and corruption, and became a Democrat. In 1878, he bought the bankrupt St. Louis Dispatch for \$2,500, made it profitable within a year with a mixture of popular writing and liberal politics, and by 1883 was bargaining with Jay Gould for a discredited sheet called the New York World, Although the paper was losing \$40,000 a year, Pulitzer was so eager to have a New York paper that he ultimately paid Gould \$346,000 for it. Within three months, the liberal, reformist, breezily written World had doubled

its circulation. Pulitzer saw the dilemma of the Statue as a possible way for the World to become the top-selling paper in the city. He decided to lead the fight to raise money for the final construction

of the Statue, stating in a front-page editorial. "Let us not wait for the millionaires to give this money. It is not a gift from the millionaires of France to the millionaires of America but a gift of the whole people of France to the whole people of America. . . . Let us hear from the people."

By August 1884, more than 120,000 contributions had poured into the World office, and the name of each contributor was printed in the newspaper. The amount ranged from a nickel to \$250. And as the total passed the required \$100,000, circulation of the newspaper soured to 170,000 a day. On May 21, 1885, Liberty Enlightening the World, dismantled and packed into 220 crates, sailed for America aboard the French warship Isère. It arrived off Sandy Hook on June 17. Soon an army of laborers was at work on Bedloe's Island. And Pulitzer had added the Statue's likeness to the masthead of the World.

Pullizer also was responsible for bringing Emma Lazarus into the story of the Statue of Liberty. The daughter of well-off Sephardic Jews, she translated Victor Hugo, Heine, and Petrarch, while still in her twenties. She was friendly with William James, Henry George, and James Russell Lowell and felt secure as an American. She was not religious.

Everything altered for her in 1881, when pogroms followed the assassination in Russia of Czar Alexander II. Thousands of Russian Jews began arriving in New York, and under the influence of Rabbi Gustav Gottheil, Lazarus started working for the Hebrew Technical Institute. A camp for Jewish refugees had been set up on Ward's Island, and Gottheil took her there. This changed her life and her poetry.

In 1883, she was asked to contribute a poem to one of the fund-raisers sponsored in part by Pulitzer. Poems were to be read and their manuscripts later auctioned, with all the money to go to the pedestal fund. She contributed "The New Colossus," Pulitzer published it in the World, but the poem-among the best known in American history become a part of the Statue until 1903. In 1883, the Statue was not yet a symbol of the triumph of the immigrant, or of the U.S. as "Mother of Exiles." That would change as the country changed, as the great flood tide of immigration started, in 1890. By the time her words were engraved on a bronze tablet and placed within the base, Emma Lazarus

was long dead. She was in Paris when the Statue was unveiled and a year later died of cancer, at 38,

MMA LAZARUS WASN'T THE ONLY one who helped build the Statue of Liberty who was absent from its unveiling on a foggy morning in 1886. Laboulaye died in 1883. None of the workmen were present, none of the New Yorkers whose nickels and dimes had paid for the base. A boat chartered by the Woman Suffrage Movement sailed around in the harbor, using a megaphone to make the point that if this colossal woman could step down from her pedestal, she would not be allowed to vote. Instead, the island was packed with the fat cats who had refused to contribute money, with politicians of every stripe, with various stuffed shirts and wheeler-dealers. Nothing ever changes much. Bartholdi was in the crown, waiting

for a signal from a boy on the ground to release the veil. While he waited, Emma Lazarus Senator William Maxwell Evarts, a

notorious windbag, was filling the air with oratorical gas. He paused for breath and the boy thought he must be finished. He signaled Bartholdi, who pulled the lanyard and unveiled the Statue of Liberty. There was a great cheer, whistles blew, foghorns moaned, fireworks exploded-no doubt in celebration of the Statue. but probably also in relief at the end of Evarts's speech. All those men and women are long gone now, and the

Statue remains. Immigrants no longer sail in great number into the upper bay, to see her standing with torch and tablet: the new immigrants must come across borders at midnight or land on runways at great faceless airports. Sometimes words greet them; sometimes guns; never this extraordina woman. I often wish that someone would find one of the 24 smaller versions that Bartholdi made to raise funds and install it at Kennedy airport or on some hill near the Rio Grande. But. since no one has, I wish that every new immigrant could go at least once to the island, after all the commercialization is over, after the show-biz extravagance has ended, after the tall ships are gone and the oratory has blown out to sea. Go and spend a day on the island, learn the story, gaze in wonder, and remember I liberty was built by human beings, one difficult day at a time.



Photograph: Bettmann Archive.



My Yiddishe Lady

SINGER

SISN I WAS A CHILD IN WARRAW, NY MOTHER used to read to the lillicente people of our Krochmains Street the Yiddish letters they received from their children who had migrated to the U.S.A. There was always talk about finally seeing the Statue of Liberty and o'being examined by officers who spoke Yiddish. I didn't know the meaning of the word "statue," and somehow I imagined that the statue, too, spoke Yiddish. I distribute the statue too, spoke Yiddish. I distribute the statue too, spoke Yiddish. I distribute the statue too. spoke Yiddish. I dis

here, no human culture will ever die.

She is often a reminder to me that the idea of the melting pot was false from the very beginning.

By ISAAC BASHEVIS

the melting pot was raise from the very beginning. No people wants to be liquidated in a kettle of assimilation. Many immigrants of the older gener-

ation resigned themselves to burning all cultural bridges and starting a life based on America. But the second generation or the third has realized that there is no merit in forgetting our past. Many of the American Italians, Poles, and especially Jews resent the fact that their parents and grandparents so light-mindedly forrook their languages, their traditions, and were ready to sell their birthright for a pottage.

After some time, I would have stopped looking at and pondering the Statue of Liberty, Just like all the other immigrants who came and settled in the U.S.A. But mine was a special case. I came on a tourist vise, which had to be remewed every six months. I was always in danger of being deported to Poland, which might have been invaded by the Nazis say day. Things were highly

complicated. The Polish immigration quots was filled; besides, the laws were then such that noobey could get a permanent visa while here in this country. I would have had to go either to mether Colan nor Canada was eager to let me in, even for a short while. The lawyer who worked on my case told me that I would have to smuggle myself into one of these neighboring countries. I had to stay in the hot summer months in sil-

fling Manhattan in order to prepare the documents and papers for which the American consul might ask. I certainly belonged to the tired and poor whom the Statue of Liberty invited here. But being tired and poor was not enough the task permission to stay here. To coal off and get

get permission to stay here. To cool off and get some fresh air, I used to go every day on the Stat-

go every day on the Staten Island Ferry, which then charged a nickel for the ride. And so I could

quite often and think about how frequently human conditions clash with human laws. The idea that one day I might see the Statue of Liberty for the last time while being deported made me shudder. Thank God, the story had a happy ending. As you know, I am now a full-fledged citzen, with all the rights and privileges pertaining

the last time while being depoted mape is subdect. Thank God, the story had a happy end-ing, At you know, I am now full-fledged cliften, with all the rights and privileges pertaining to one, and I am grateful. But I still cannot lorget to one, and I am grateful. But I still cannot lorget during the still cannot be the control of the still cannot be the still cannot be the still cannot be still c

Isaac Bashevis Singer, the 1978 Nobel laureate in literature, is the author of many novels and stories.





By BETTE BAO

Lord

wind.

OWADAYS, I OFTEN FIND MYSELF PEERING INTO BEIJING crowds searching for a woman around 50 years of age, not tall, not short, not stout, not slender-me. When I spy her. I want to follow her home, but, of course, I never do. How could I explain my presence? If I told the truth-I'm there to satisfy a recurring fancy, to see in hers the life that I might have led-she'd think me mad or at least my skull chock-full of the northeast

I peer on. What if I had never sailed from Shanghai to Brooklyn in 1946, left the land of my birth as a child? Would I still be I? Sometimes, in humility, I bow to history. Sometimes, in hubris, I shout yes.

Surely everyone wonders about roads not takenthat other school, that other job, that other love, But there is a difference: Only we immigrants can point to the fork that above all else has shaped our destinies. We know its longitude and latitude. We know the year, the day, the hour we embarked. We know whether the skies then were lit by the sun or

salted with stars. To me, this journey, be it a single step or across the world, reveals us far better than the cast of our features, the lilt of

our speech, or even our metaphysical familiarity with alien ways we have never been taught. Many will scoff at my naïveté. Others will call me a fool. Perhaps that is why I have not dared write the story of America and me, except in a children's book. For to do so would risk the credibility of the teller and the realism of the tale.

Indeed, my life is a fable even the gullible Snow White would find hard to swallow, I docked in Brooklyn on a sleepy Sunday and was enrolled at P.S. 8 in Brooklyn Heights on a sneezy Monday. Dopey and bashful was I because I didn't speak a word of English, but always at hand were people happy to instruct me. And, believe it or not, never once did I hear from anyone in New York a suggestion as grumpy as "Take a slow boat to China, girl. In America, only we can do it. You can'tl"

On that first day at school, the principal asked, "How old are you?" My mother translated. Though eight. I stuck up ten fingers. Sociologists explain that the extra two fingers were because Chinese are considered a year old when born, two upon the new year. The novelist in me asserts it was foreshadowing, without which a suspenseful story degenerates into anecdote. Meanwhile, I was the shortest fifth-grader in all of

the five boroughs. No one gave it a thought. Weren't Chinese known to be small?

By the time I was a high-school student in Teaneck, my mother dreamed for me the typical Chinese version of the American Dream. It was not to be "my son, the lawyer"-rather, "my progeny, the ist." In other words,

chemist, internist, physicist-in short, scientist. By college, visions of Nobel Prizes danced in my head. And so I signed up to study how to make a better living through chemistry. To me, it mattered not that in the lab I was a bull in a china shop, in class, the empress of bull. To the head of the department, however, it mattered a lot. Therefore, he made me an offer I couldn't refuse: "Major in chemistry and flunk, or transfer out and pass.

No doubt in another country this would be the makings of ignominy, for Mother cried, "What shame! My daughter, the only Chinese American without an ist. (Unbeknownst to us both, upon reaching middle age, I would at last become an ist-

novelist.) Again, foreshadowing. But only with hindsight was everything made clear. Had I not emigrated, skipped two grades, failed at chemistry, I would never have met, much less married, the young Wasp in my world-economics class

at the Fletcher School of Law and Diplomacy. In novels, an interracial marriage must incur melodrama, if not wrath. In reality, the only reservation to ours was voiced by a GS-15 named Mr. Szluk, who informed me of a State Department ruling that limits the careers of foreign-service officers with immigrant spouses. Henceforth, he spouted, your husband is barred from all work concerning China

Today, I write from 17 Guang Hua Lu, the residence of the American ambassador to China. Tonight, I share his bed. Do I have the courage to draw the obvious conclusions and say that a dream I never dared to dream has-? Not me. I'm too superstitious a Chinese to tempt the gods. Not me. I'm too sophisticated a New Yorker for rose-colored glasses tinted red, white, and blue. I'll speak, instead, of the heroine of my children's book: "Here, Shirley Temple Wong was somebody. She felt as if she had the power of ten tigers, as if she had grown as tall as the Statue of Liberty."

Bette Bao Lord is the author of Spring Moon and In the Year of the Boar and Jackie Robinson.





looked at that statue with a sense of bewilderment, half doubting its reality. Looming shadowy through the mist, it brought silence to the decks of the Florida. This symbol of America-this enormous expression of what we had all been taught was the inner meaning of this new country we were coming to-inspired awe in the hopeful immigrants. Many older persons among us, burdened with a thousand memories of what they were leaving behind, had been openly weeping ever since we entered the narrower waters on our final approach toward the unknown. Now somewhat steadied, I suppose, by the concreteness of the symbol of America's freedom, they dried their tears."

-EDWARD CORSI

(IN THE SHADOW OF LIBERTY, 1935)

reparing the cast of Liberty's hand, about



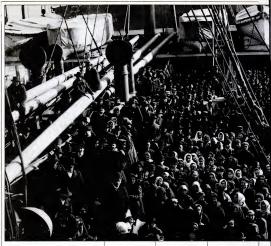
THE STATUE BEOAN AS A CLAY MODEL FOUR PEET TALL. IT WAS ENLARGED SEVERAL TIMES, EACH ENLARGEMENT REQUIRING UP TO 9,000 MEASUREMENTS TO MAINTAIN THE PROPORTIONS OF THE ORIGINAL





A Delta Air Lines poster from the 1950s abs the Lady's features.

this souvenir fan.





An 1878 cutaway of the Statue's head.







've never seen anything that looked so good as the Liberty Lady in New York Harbor. You know the men have seen so much and been in so many hard places that it takes something real to give them a thrill, but when the band on that boat played 'Home Sweet

> -CAPTAIN HARRY TRUMAN (LETTER TO BESS WALLACE UPON RETURNING FROM FRANCE AFTER WORLD WAR 1)



Advertisements like this one, from around 1880. routinely taken liberties with the Statue.

STEEL.



Souvenir spoon by Gorham of Providence, Rhode Island, about 1895.

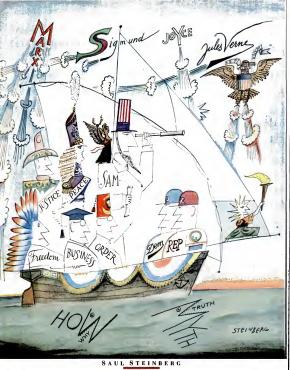


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WHAT WRETCHED REFUSE?

MMA LAZARUS: GOD LOVE HER, SHE WAS OBVIOUSLY A LOVable person. The Dictionary of American Biography describes her as having been born in 1849 "in New York City of pure Sephardic stock, the daughter of Moses and Esther (Nathan) Lazarus. A member of a large, wealthy, and devoted family. she passed a pleasant youth, with winters in New York City and summers by the sea."

Lazarus's first volume of poetry attracted the attention of Emerson, who invited her to spend a week in Concord. She went on to fiction, a five-act poetic drama set in seventeenthcentury Italy, articles for Scribner's, and all manner of pleasant and useful things, until it came to that sonnet on the Stat-ue of Liberty. No Colossus of Rhodes, this, but "The New Colossus," welcoming the "tired," the "poor," the "huddled masses," "the wretched refuse" of ancient lands, "homeless" and "tempest-tost."

There has come down to us a national memory of three migrations. First, the Protestant English of New Eng-

land. The standard of living, if you like, of these seventeenthcentury folk was as near to subsistence as life allows, but they leave no memory of destitution. To the contrary, the higher faculties and finer things preoccupy them at all times.

The Pilgrims, two months and five days outbound from Plymouth, pause before setting ashore, to draw up a charter guaranteeing manhood suffrage.

Next (or simultaneously, really) is the forced migration of Africans in the slave trade, with its pervasive aggression and horror. (We tend to overlook the large, important, entirely free migration of Caribbean and Central American blacks.) Then come the Irish, followed by the central and southern Europeans, mostly Catholic and Jewish. And oh, what a sorry

bunch and what a sorrowful time that was. Nonsense. The 20 million-odd immigrants who arrived between 1870 and 1910 were not the wretched refuse of anybody's shores. They were an extraordinary, enterprising, and self-sufficient folk who knew exactly what they were doing, and doing it quite on their own, thank you very much. Just as important, the Europe they left behind had attained a general degree of civility and legality unknown in its history. If political rights were not always advanced, civil rights generally were. In 1861, the Italians had pulled off the Risorgimento, a brilliant democratic coup with scarcely a drop of blood shed. The newcomers did not learn the rule of law in New York: More likely, they noticed a regression.

The reader will wonder what I am getting at here. What about, for example, the pogroms? A fair question-which I think, however, makes the point. In History of the Jews of Poland and Russia, Simon N. Dubnow gives no exact numbers of lewish deaths in the pogroms of the 1880s, but the impression is that they were not large. The Encyclopaedia ludaica records, "The last great outburst occurred in June 1884 in Nizhni Novgorod, . . . where the mob attacked the Jews of the Kanavino quarter, killing nine of them and looting much property. The authorities tried over 70 of the rioters and severe penalties of imprisonment were imposed on them.

Again, not much murder by twentieth-century standards, yet quite enough to shock the civilized world of that time. Just so, the 1882 political murder of two officials in Phoenix Park in Dublin near to convulsed British political society.

Put plain, the immigrants of the second half of the nineteenth century came from societies more civilized than ours.

So much so that we have almost forgot, and should remember, for I don't think this myth of misery and degradation helps at all. Some people like it, I know, but it doesn't help. In particular, it doesn't help explain the strengthening of

American democracy in the age of immigration. There was a huge wave of immigrants. I would expect it

was, in considerable proportion, a response to the huge wave of agricultural exports that began to reach Europe once the railroads reached our Midwest. Stanley Lebergott reckons that a third of a million propean farms "in a long arc from England and Denmark through Prus-

sia on into Russia" were closed down by American competition. Wheat acreage in England dropped 40 percent from 1869 to 1887. "The small capitalist farmers of North America hacked away at the economic base of the ruling landed classes in Europe more destructively than all the revolutionaries on the Continent." The displaced peasantry arrived just in time to catch the industrial dynamic that commenced in the Civil War. Steel production in the United States went from 77,000 tons in 1870 to 28 million tons in 1910. All the work of these homeless, tired, tempest-tossed folks

One of them was my grandfather Jack. As best we know, he came over from County Kerry just 100 years ago. I doubt he took much notice of Miss Liberty, still not quite finished. He would have gone through Castle Clinton, as Ellis Island was a few years away.

In any event, he was headed straight for Jamestown, New York, where he had relatives. He got a job digging ditches for the new gas pipelines then being laid. Got to be a foreman after a while. Dug his way to a small town on the banks of the Wabash and figured that was far enough. Became the first Catholic president of the Moose-there has to be a first of everything-and so far as I remember, to the day he died, never once mentioned being tired.

Daniel Patrick Movaihan, the senior U.S. senator from New York, is the author, most recently, of Family and Nation.



MAY 12, 1986/NEW YORK



LOSTLOVE

OR MOST PEOPLE, THINKING ABOUT THE STATUE OF LIBERTY means thinking about immigration—those huddled masses she has welcomed to our shores, mainly in her own youth but still today, though many of them now enter this country by routes that do not cross her path and some by means that she would not necessarily smile upon. There are, however, two other items associated with the Statue of Liberty that are often overlooked. One is contained in her symbolic aura: She is an embodiment of patriotism. The other is contained in her name: She is a statue of liberty.

Perhaps it is because they are so obvious that these two features are so rarely noticed. But it may also be that they are ignored because they have become so unfashionable.

Patriotism unfashionable in the age of Reagan? Patriotism unfashionable at a time when people who only yesterday were burning the American flag now wrap themselves in it? Patriotism unfashionable when, for that matter, so much is being made of the centennial of the Statue of Liberty?

Yes. Anyone old enough to remember the open, fervent, unashamed love of this country that was once almost univer-

sally felt and expressed, not least by recent immigrants and their children. will recognize the difference. For better or worse, America is no longer assumed by virtually all Americans to be the most wonderful country on

earth, the nation on which God shed his grace, the home of the free and the brave, the last best hope of mankind. Patriotism may not for the moment seem ridiculous, contemptible, or dangerous, as it did to the arbiters of cultural fashion only a few years ago. But neither is it considered acceptable, let alone admirable. Who today is willing to say, "My country, right or wrong"? How many today would even be willing to

say about America what George Orwell said of England: "My Country Right or Left"? If at first it seems bizarre to say that patriotism is still unfashionable in America, it will no doubt seem altogether demented to claim that the idea of liberty is equally so. After all, everywhere we look in America today we find a liberation movement, and, as in the case of patriotism, liberals and conservatives alike appeal to the idea of liberty. It is in the name of liberty that the right calls for getting the government out of the marketplace, and it is in the name of liberty that the left

calls for getting it out of the bedroom. Again, however, if we compare the way it used to be with the way it is today, we see an enormous falling-off in the value placed on political liberty as against other political ideals-especially the competing ideal of equality. The huddled masses, according to Emma Lazarus, were coming to this country because they were "yearning to breathe free." As the child of immigrants, I know very well that they also came here in search of better material conditions, but liberty for its own sweet sake was their real American dream. To deride liberty as meaningless or irrelevant

would have been unthinkable-even blasphemous Yet, beginning about twenty years ago, it became the fashion to do just that: to denigrate liberty by asking what good it was when it could co-exist so comfortably with poverty, war, racism, and pollution. Summing up the reasons for the low esteem in which liberty had come to be held among the young. the late Richard H. Rovere said it was because "free speech and free thinking and free love are not particularly effective instruments of change"; a leader of the New York Civil Liberties Union even declared that "Hyde Park speeches or Tom

Paine leaflets" were less important than "social justice. It was in line with sentiments like these that a whole new system was conceived and implemented for dealing with the new immigrants of our own day and other groups (especially blacks) claiming an analogous status. Instead of the old idea-held literally sacred by earlier generations of Americans-that every individual was to be treated in principle and

as far as possible in practice as an individual, the new system made group membership into the overriding consideration

Whether or not one approves of this development, there can be no denying

that it represents a downgrading of the value of liberty in favor of a certain conception of "social justice." And this downgrading of liberty also helps us understand why America has lost the nearly unconditional love it enjoyed in the days when the Statue of Liberty was young. For what America has always stood for is precisely liberty-and liberty above all else. To be sure, liberty in America has also implied equality in the sense that-again in principle and as far as possible in practice—every individual is supposed to enjoy a chance to compete fairly with every other. But this has not until recently been understood to mean that every individual is promised equality of condition.

That promise is the stuff that socialist dreams are made of, and to the extent that one dreams this socialist dream. America is bound to seem defective (even if, ironically, America has come closer to fulfilling the socialist dream than any existing socialist society has). But to those who still dream the true American dream, America will still seem as worthy of the nearly unconditional love that lovers of liberty for its own sweet sake gave it as they sailed in their millions past its beckoning embodiment in New York Harbor, beginning 100 vears ago.

Norman Podhoretz is the editor of Commentary and the author of the recently published The Bloody Crossroads



JAMES GRASHOW



By ARTHUR

HEN I WAS YOUNG, HALF A LONG CENTURY AGO, PEOPLE still crossed the Atlantic by ship. The high point of the westward passage was the first glimpse of the Statue of Liberty. Passengers crowded the rails, breathlessly awaiting the majestic sight. Then Miss Liberty would gradually appear, looming through the fog or glittering in the sun. Whether Americans coming home or immigrants on their first crossing, we all saw the Statue as Emma Lazarus had portrayed it: as a promise of freedom and equality and hope. We saw it as a definition of America to suffering humanity. We saw it as the symbol of the New World. The Statue is there yet, but few travelers see it now. If

they chance to sit by a window in a plane, they may crane their necks and make out a tiny dot in the harbor far below. Tourists and schoolchildren, it is true, still take the ferry from the Battery. But the Statue no longer serves people coming from the Old World as the signal of arrival. the line of demarcation, the point of definition. It is sad that this should be so, but the recession of the Statue is

not perhaps inappropriate. For what, after all, has happened in contemporary America to the values that inspired the Statue of

Liberty? Emma I azamıs's words renewed Emerson's idea of America. "The office of America." Emerson said, "is to liberate, to abolish kingcraft, priestcraft, caste, monopoly, to pull down the gallows, to burn up the bloody statute-book, to take in the immigrant, to open the doors of the sea and the fields of the earth." The mission of America was to provide an example that might regener-

ate the world. Alexis de Tocqueville had this idea, too, when he disembarked at Cortlandt Street in lower Manhattan 55 years before his countrymen built the Statue. "I confess," Tocqueville wrote, "that in America I saw more than America; I sought there the image of democracy itself."

Do the values of Emerson and Emma Lazarus and Bartholdi still animate America? The celebration of the Statue's centennial itself provides a clue. I suppose one must be grateful to the people who have given freely of time and money to put on the big show with the all-star cast scheduled for the Fourth of July. But what ought to have been a grand national occasion, organized by the Republic itself, has turned in private hands into a shaming orgy of commercialism.

They have franchised the Statue of Liberty, awarding corporations the right-exclusive against competitors-to use the official logo in their advertising and sales campaigns, Companies are licensed to turn out Statue of Liberty souvenirs. The Reaganite fetish of "privatization" of public properties and responsibilities divests Miss Liberty of her dignity. Privatization reduces what should have

been a solemn national moment of communion and reappraisal to one more television spectacular, complete with commercials. Is this really what the Statue of Liberty is all

Miss Liberty survives today as an ironic reminder of what America used to mean. In recent years, America has turned its back on the ideals of the Statue. We have a government that cuts taxes for the rich and social programs for the poor and piously slams shut the gates of opportunity. Our masters detest the "huddled masses. They despise the "homeless" and the "wretched refuse" to whom Emma Lazarus promised hope. "I lift my lamp beside the golden door," wrote Lazarus, but by "golden door" she did not mean that fancy California spa where our masters' wives go to overhaul their rayaged faces and

bulging bodies. Is our contemporary America still a beacon of hope to suffering humanity? Once we tried to persuade foreign nations by our example. We tried, by living up to our own

ideals at home, to create a society whose virtue would attract and convert others. Now we try to persuade foreign nations by nuclear missiles and aircraft carriers and by the arrogant insistence that we

know their interests better than they do. America today holds out not a torch but a blowtorch to the world. Humanity's friend has undergone a horrid sea change into humanity's bully.

It is sad, because the world today has been too long starved of generous visions and large ideas. Humanity cries out for something more inspiring than self-interest and the fast buck and the CIA. It wants America to resume Emerson's mission and to recapture Emma Lazarus's dream. And America itself, it should not be forgotten, has enjoyed its greatest international influence precisely under presidents like Wilson, F.D.R., Kennedy-presidents who appealed to the world's hope, not to the world's fear.

I don't think we are stuck in the present mode forever. As a historian, I find consolation in recalling the cycles of American politics, those periodic and predictable alternations between eras dominated by private interest and eras dominated by public purpose. Each phase eventually ends in boredom and disillusion. My guess is that the current phase of arrogance and greed is running its course, and that Miss Liberty can look forward to a more congenial future. If I am wrong, perhaps we might best celebrate the cen-

tennial by tearing down the glorious old lady and putting up a statue of Rambo in her place.

Arthur Schlesinger Jr. is Albert Schweitzer Professor of Humanities at the City University of New York.



ANDY WARHOL

1986





here is in the colossal an attraction, a particular charm, to which the theories of ordinary art are hardly applicable. Does one suppose that

it is by their aesthetic value that the Pyramids have struck man's imagination so strongly?... Who is the visitor who remains cold in their presence? Who has not returned from them filled with an irresistible admiration?"

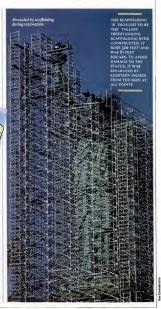
- GUSTAVE EIFFEL

A guidebook, about 1930, from the United Postal Card Company of Brooklyn.





Buttons were given to buyers of World War I hands

























A World War I helmet bearing the symbol of the U.S. 77th "Liberty Division."







lamp of the 1920s.

The French ship Isère carried the pieces of the Statue from France for assembly in New York.

1985 The Statue of Liberty.

n the threshold of this vast continent, full of a new life, where all the ships of the universe arrive, she will rise from the bosom of the waves. ... At night a luminous halo extending from her

forehead will shine afar on the immense sea." (FROM THE FIRST PUBLIC PROSPECTUS FOR THE STATUE, 1874)

FOUR MEMBERS OF THE AMERICAN SOCIETY OF CIVIL ENGINEERS SPENT MORE THAN 2,000 HOURS OVER EIGHTEEN MONTHS **PUTTING 75** ARCHITECTURAL AND STRUCTURAL DRAWINGS AND A THREE-DIMENSIONAL MODEL OF THE STATUE INTO A COMPUTER PROGRAM.









TEFLON TAPE HAS REPLACED THE ORIGINAL ASBESTOS AND LEATHER USED AS INSULATION BETWEEN THE SKIN AND THE STRUCTURE.

Iranian students occupied the icon in 1977.



MOCYS



EAU DE PARFUM
NEW. EFFUSIVE, ENDURING.



ROGER BROWN



TANDING IN OUR MIDST LIKE PEOPLE, DRESSED, dressed up, or undressed, most statues stand for more than they show.

Ever since I was a kid, I have been talking to statues erson-to-statue, pretty much the way I talk to people person-to-person. Like people, some statues talk back to me, while others merely turn their back.

No wonder that soon after December 20, 1957, the day I landed in the United States (and one I consider my second birthday and a prelude to my coming-ofspiritual-age), and soon after I got my first job-parking cars-I went to talk to the Statue of Liberty, the colossus of the New World.

As Karl Rossmann, a poor boy of sixteen who had been packed off to America by his parents because a servant girl had seduced him and got herself a child by him, stood on the liner slowly entering the harbor of New York, a sudden burst of sunshine seemed to illumine the Statue of Liberty, so that he saw it in a new light, although he had sighted it long before. The arm with the sword rose up as if newly stretched aloft, and round the figure blew the free winds of

heaven .- Kafka. Run the scene in the present

By JERZY OSINSKI

Imposing, the Statue of Liberty greets me with a smile. I smile back. It's a lovely scene: the two of us-two exiles, she from France and I from Poland-facing each

other on this warm, though rainy, day on Bedloe's Island (renamed the Island of Liberty) "Welcome to the land of the free. What's your origin. if you don't mind my asking?" says the Statue. 'I was born a Jew and I come from Poland," I de clare, no longer afraid I might be overheard by some-

one who's not lewish, or someone who does not like "Good," says the Statue, "To be a lew means to stand for In the beginning was the Word, and over the centuries Poland has greatly contributed to the very

notion of democracy and freedom-witness the proliferation of Masonic lodges in Poland in the eighteenth century, at the time when the very idea of Liberty was born. Better yet, witness the presence of Casimir Pulaski, a Polish freedom-fighter who rallied the Franco-American troops in their assault on Savannah, Georgia. What are your immediate plans?" she asks. "I'm speaking of family planning.

I'm not a family man and I don't believe in planning," I admit openly, "Family means possessions, and possessions possess. Besides, most of my family per-

ished during the war and in the Nazi Holocaust, thanks to various statutes written to the order of Herr Hitler, the toy soldier disguised as a statue, and Comrade Stalin, the caudillo pretending to be a simple comrade. This taught me a lesson in man's perishability. As a result, while I still belong to the family of man, and still keep on talking to various human and humane statues,

I no longer intend to start my own family "I understand," says the Statue. "How about choosing a new profession?

As an exile, I'm a displaced person-which to me, a wandering Jew, means being mobile," I profess freely. "I don't ever again want to be a kept man-a man kept by his profession, or by the state or a company, or even by the company he keeps. Now I'm finally free to follow my own calling-a call I first learned from Jack London

"Good!" The Statue nods her approval. "Since the gold-digging days of Jack London, many young Europeans have called upon our free-enterprise systemour call of the wild-in order to strike gold." Offhandedly she looks to her left, at Ellis Island, through which so many

of them came, "When will you start digging?" she asks "I've already started."

say to her with the pride of

"And what have you discovered?" Who am P. A mere chip from the block of being? Am I not both the chisel and the marble? Being and foreseeing? Being and bringing into being?-Abraham I. Heschel. "I discovered myself," I say with the pride of an American self-made man (who to me is a man made of Self). "And I assure you that I intend to keep on dig-

ging." Homo duplex has in my case more than one ning.-Joseph Conrad. "Whose capital and what tools do you employ in your self-centered enterprise?" she wants to know

"The Good Book, for capital, and writing in English, for my only tool," I say firmly. "You see, Miss Liberty, where I come from, the state's inspection left as little place for introspection, for speculating about oneself, as it did for a political suspect or speculation on the marketplace. One day I intend to become a full-fledged writer-just on spec," I say without hesitating. . . . It is easier to sail many thousands of miles through cold and storm and cannibals, in a government ship, with five hundred men and boys to assist one, than it is to explore the private sea, the Atlantic and Pacific Ocean of one's being alone.-Thoreau.

"A writer? Really?" The Statue looks at me skepitcally. "Well, why no? As they say in the old country, It's all in a name. Tell me your name—but only if you wish to do so. This is the land of the free. No law says you've got to carry identification papers or introduce yourself to anybody you don't want to—be he a person or.

"I'm Jerzy Kosinski," I say with a well-deserved pride in my name.

"Delighted to know you, Mr. Kosinski," says Miss Liberty, "Will you kindly tell me what yourso-foreign-sounding name means?"

bird-a Mimus polyglottos.

"Jerzy translates into the English George, as in Saint—or King—George," I say modestly. "And in Polish, kos means a mocking-

"Good." Mother of Exiles is pleased. "What is a writer if not a mockingbird who first mimies the chirpings of other birds, then, like a polyglot, mocks the world in a voice of his own? As a news hound, as a journalist, you will be free to ask any kind of question, including such. I must say, irrelevant questions as what is THE world to the such a such as the such

FOREIGN-MADE STEEL? As if those who ask didn't know!" She smiles a bit sourly.

PROMISE YOU I WON'T BE HOUNDING AFTER NEWS," I say firmly. "You see, kosin means 'a yellow physiologically inactive decomposition product, C23H30O2, of kosotoxin,' in the exact words of Webster's New International Dictionary. What my name says to me is that in order to transcend it, I must become spiritually active. After all, what is a novelist if not an alchemist who, in order to endow his literary personae, his characters, with some of his personal characteristics, must first creatively recompose his decomposed Self? That's why, Statue"-already a typical American, I already call her by her first name-"since my teens I was less impressed by American chocolate and American comics than by the books of J. Fenimore Cooper, Mark Twain, Jack London, Faulkner, and Hemingway-the American heavy spiritual armor."

"I'm not surprised," says the Statue. "Always keep in mind, young man, that fiction and liberty go hand in hand. Remember that The Floweers, a novel by J. Fenimore Cooper, did more for the cause of migration to this country than Thomas Jefferson's Declaration of Independence." she lectures me while plancing at



the document in her left hand. "That a lot of my fellow Americans heard about the trials of one Joseph K, a man reduced to the state of a bug by the bureaucratic total state in The Trial, a novel by Franz Kafka, that little big guy from Czechoslovakia. That Franz Kafka loved America so much that he even wrote Amerika, a novel about this country, without so much as setting his foot here! A nove! in which, I might add, he so imaginatively equips me with a sword of liberty-not a torch!" She glows with the shine of a nouveau riche, which I, al-

ready a critic of America.

find, as I did Kafka's novel, a bit naïve—and not nouveau enough.
"Speaking of Kafkaesque names"—she pauses thoughtfully—"for most American-born Americans, who dislike any oppression, any hardship, your current

name is awfully tough to pronounce, George—as hard as were the names of other American Poles, among them Tadeusz Kościuszko, that other Kosl Why don't you change it to, say, Gerry Kos or Jerry Cosin—or

even to C23H30O7?"
"No, thank you," I protest politely. "My name is my

most valuable possession. It is my amulet, and I wear it as a tribute to my Polish past."
"Do you own an automobile. George?" asks Miss

"Do you own an auton Liberty out of the blue.

"Of course not," I exclaim. "I'm to become a writer—a man made mobile by his self-made autobiography, his automobile. Besides, parking cars, I already know all there is to know about driving." I say a bit

bitterly.

"No, you don't know," the Statue protests with authority. "All you know is being driven out of your country by the oppressive state. Now learn the joy of being free, of driving yourself anywhere you choose—whether on a freeway, thruway, or country road."

Time to say good-bve. Unable to shake and gallant-

ly kiss her hand, according to one of the Old World's oldest customs. I simply click my heels together in subservient military fashion—the Old World's oldest habit.

"By the way," the Statue says as I'm about to depart, "don't panic when, on the highway, you hear the siren of the state police. In this country—God Bless

Americal—state police means traffic cops—not a police state."

Jerzy Kosinski is the author of many novels, including The Painted Bird and Being There.

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ROBERT RAUSCHENBERG



THE FRENCH CONNECTION

HE STATUE OF LIBERTY IS AN EXCELLENT EXAMPLE OF the process I call cross-fertilization in the arts. This is a process to be found in all countries, but nowhere more vividly than in the United States. From the start, our ancestors observed little in the culture of the New World that they could combine successfully with the culture that they had brought with them from the Old. That being the case, the colonists were obliged to make do with whatever they possessed in the way of an inherited artistic tradition. Eventually, often under protest, they consented to the mingling of that heritage with a variety of other artistic heritages, which reached our shores with each successive wave of immigration. Architecture is an obvious place in which to look for

evidence of cross-fertilization. The only shelters known to native Americans along the eastern seaboard in the seventeenth century were fashioned of skins and wood. so the first settlers constructed imitations of the houses they had left behind them in England. By the middle of the eighteenth century, our first

great American architect. Thomas lefferson, was denouncing all such clumsy borrowings from the mother country and was urging his fellow citizens to

choose as models for buildings both public or private Palladio and other masters of the Italian Renaissance. lefferson himself spent most of his life tirelessly tinkering with his beloved Monticello, which was at first strictly Palladian in design and ended up very much in the French mode. High up in a forest in the Blue Ridge Mountains of Virginia, travelers came upon an exquisite pavilion that would not have been out of place on the fashionable rue Monsieur in Paris-an example of cross-fertilization made all the happier for Jefferson and his guests by the presence in Monticello's cool cellars of many cases of the best French wines.

For an example of cross-fertilization in the world of entertainment, take the opera Madame Butterfly. It began as a short story written by a Philadelphia lawyer; the story was read by David Belasco, who turned it into a successful stage play. One day, Giacomo Puccini was strolling up Broadway and the name Madame Butterfly on a theater marquee caught his eye. He attended a performance of the show and decided then and there that it would make an excellent opera. Not a single person concerned with Madame Butterfly had ever

been to Japan or had any authentic information about that country and its culture. The opera bears witness to the fact that ignorance need never stand in the way of creating works of art.

As for the Statue of Liberty, what a classic specimen of crisscrossing cultural influences it embodies! So intensely American does it seem to us that we find it hard to believe that in its origins it had nothing whatever to do with this country. It was championed by the spellbinding Frédéric-Auguste Bartholdi, who was every bit as gifted a promoter as he was a sculptor, his genius for merchandising projects was matched by a genius for carrying them out, no matter how long it took and how high the odds might be against him. In the late 1860s, inspired by the Sphinx and other colossal sculptures of the ancient world, he proposed to build at the entrance to the newly dug Suez Canal a lighthouse in the shape of a gigantic female holding aloft a lamp. With unabashed snobbery, the sculpture was to be

called "Progress Bringing the Light to Asia." Unfortunately, By BRENDAN Bartholdi's client, Ismail Pasha, the Khedive of Egypt, lacked the financial means to put up the statue, and Bartholdi had to

set about peddling the project elsewhere. Thus it leapt the Atlantic and came to rest on a tiny island in New York Harbor. Its shape was almost identical to what it might have been in Egypt, but it bore a new and far more gracious title, Liberty Enlightening the World, and it was utterly transformed in purpose. To multiply the evidence of cross-fertilization at work here, one may note that the Statue stands on a pedestal designed by Richard Morris Hunt, the first American graduate of the School of Beaux-Arts, in Paris, and that the pedestal itself rises out of the former parade ground of Fort Wood, designed according to the principles laid down by the great seventeenth-century French engineer Sebastien le Prestre de Vauban.

'Hands across the sea" is a convenient metaphor for the friendship that has long existed between France and America. What we do well to celebrate this Fourth of July is an idea that crossed the sea and has become an indispensable attribute of our culture.

Brendan Gill, the drama critic of The New Yorker, is chairman emeritus of the New York Landmarks Conservancy.



AMIGRANT CHIC

HEN SAMUEL CHOTZINOFF, A MUSIC CRITIC OF SEVERal decades ago, came to write his memoir of growing up in the immigrant lewish streets of the Lower East Side, he called it A Lost Paradise. This beautiful book recalls the years of childhood and youth with an almost Proustian detail and delieacy, But recalls it, also, with an astringent tone, free of any self-indulgent or manipulative sentimentality. Childhood in the Immigrant streets-the lost paradise-was no idyll; immigrant life was often poor, hard, fearful. No sensible person would want to go back to that world, even if we remember it with affection.

I came on the seene a bit later than Chotzinoff and rew up in the East Bronx rather than on the Lower East Side, but I, too, remember childhood in an immigrant neighborhood as a lost paradise. Paradise, as Adam and Eve learned some time ago, can also be painful. Mine was not an especially happy childhood.

My parents were very poor garment workers who bequeathed to me-it was not their fault-an ineradicable anxiety about livelihood. I still bear the distrust, even fear, of the physical that many immigrant lews implanted in their

children, as if learning to ice-skate would forever keep a nice lewish boy from becoming a high-school teacher.

Still, in the glow of memory, those years of hardship in the East Bronx figure as a lost paradise simply beeause they were my years of growing up, when the world still shone with freshness and expectation. A lost paradise, also, because immigrant- lewish life-narrow and provincial as it could be-gave me sensations of coherence, the persuasion that life has shape and meaning, perhaps even purpose, as nothing in my later years, neither political involvement nor literary effort, quite could. The immigrant subculture, as the sociologists say, was an "organie" culture, and ever since I left it-for the keenest impulse of my late teens was to race toward the outer world of America-I have known doubt and division.

I grew up toward the end of the immigrant-Jewish experience. The ranks were thinning, our culture was unraveling. Jewish socialism, which for a few decades embodied the immigrants' ethical yearnings, was starting to fade into the milder liberalism we have also seen fade. A note of wistful bewilderment was creeping into the work of Yiddish writers, as if they sensed that the end of their line was near. And the once brilliant Yiddish theater was slipping into bankruptcy and trash.

I didn't, of course, know all this as a boy. In the thickly Jewish streets of the East Bronx, our life still seemed secure. But it wasn't. New possibilities, new temptations were luring us away-to go to City College and become a lawyer or an accountant; to work as a CIO organizer, mobilizing the proletariat; to become an engineer, breaking past the strongholds of Gentile prejudice; to write brilliant essays for Partisan Review and shine as a New York intellectual. The immigrant subculture, which had given us sustenance, was reach-

What at times leaves me a little irritated is the upsurge of nostalgia I detect among a good many young people for the immigrant world to which I was already a latecomer and of which they barely know. They aren't nostalgie for anything they themselves experienced, with either joy or anguish; they're nostalgic for the nostalgia of other people. And why this should be so isn't hard to understand. You need only compare



forever.

the values and styles of the Lower East Side with the America of Reagan and the New York of Koeh in order to see why sensitive young people hanker after a world that has slipped away.

Still it makes me uneasy For I don't want the immigrant-lewish milieu-it's my life, you understand-to become "material" for ehic museum displays and cozy Yinglish musicals. I don't want the world of my youth to be worked over (I almost said pawed) by sweet-tempered but ignorant filmmakers. I don't want the lost hopes and surviving pains, the memories that still chafe, to become occasions, or pretexts, for philistine observances among affluent lews.

I argue with myself: Do you want a monopoly on remembrance of the immigrant world? Are you nurturing a patrician claim to a plebeian childhood? Isn't there a touch of self-serving snobbism here? The mere fact of asking such questions indicates that I can't just dismiss them and pass on. But there are moments of lucidity when I tell myself that I cherish the immigrant past for its innocence of aspiration and its deep, unrequited suffering, for its harsh realism and muted sad-

ness, for all it was and can never be again. Paradise? Yes, of a kind. But a paradise we have left behind because we had to leave it, a paradise lost

Irving Howe is the author of Politics and the Novel, World of Our Fathers, and Socialism and America.



WORK TO KEEP FREE!







The tablet represents the law; the date was meant to give the Statue an especially American touch.

THE RESTORATION OF THE FRAME WAS ESPECIALLY DIFFICULT BECAUSE MOST OF GUSTAVE EIFFEL'S ORIGINAL ENGINEERING DRAWINGS WERE DESTROYED IN A PARIS FIRE.

ongress should "designate and set apart a site on Governor's or Bedloe's Island" and "cause suitable regulations to be made for its future maintenance as a beacon and for the permanent care and preservation thereof as a monument of art and of the great nation which aided us in our struggle for freedom."

—PRESIDENT ULYSSES S. GRANT (FROM A RESOLUTION FORMALLY ACCEPTING LIBERTY ENLIGHTENING THE WORLD AS A GIFT FROM FRANCE TO THE UNITED STATES) NEW YORK invites you!

A Pennsylvania Railroad poster (left), from about 1950.

WAIU

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A catchy record label of 1917.



t was the hope of those who gave us this statue and the hope of the American people receiv-ing it, that the Goddess of Liberty and the Goddess of Peace were the same. It is fitting, therefore, that this should be a service of rededication to the liberty and the peace which this statue symbolizes. Liberty and peace are living things. In each genera-tion-if they are to be main-

tained-they must be guarded and PRESIDENT FRANKLIN D. ROOSEVELT (AT THE STATUE'S FIFTIETH-BIRTHDAY CELEBRATION, OCTOBER 28, 1936)

vitalized anew."



Immigrants ponder the Statue from Ellis Island.

ABOUT 4 PERCENT OF THE THICKNESS OF THE COPPER SKIN HAS BEEN ERODED SINCE THE STATUE WENT UP.







The Statue takes on this 1985 menorah



Giving one of Liberty's seven spikes a scrub in 1938.

-Frédéric-Auguste Bartholdi (AT THE DEDICATION, OCTOBER 28, 1886) now together for the first time david and joan joan and david the shoes the boots the bets the bags the luggage for men for women for children new now 816 madison avenue at 68th (212) 772-3970 and jobs lane southampton

new



FAMILY-STYLE

UR YOUNGEST SON, CHRISTOPHER, RECENTLY ASKED ME why everyone was making such a fuss over the Statue of Liberty. I tried to explain it to him the way my parents explained it to me.

My mother and father came from another country.
My mother came here by ship from Italy, and her first
glimpse of his great country was when she sighted the
Lady of Opportunity, steadfastly lifting her torch.

My mother understood immediately the meaning of that beautiful symbol. To her, the Statue meant freedom and opportunity, a chance to earn one's own bread with dignity. The Statue told my mother that if she and my father were willing to work hard and care about this nation, they would be able to share in its incredible bounties. And this new country would not ask them, or force them, to give up the culture of their

parents. Lady Liberty said,
"Welcome. You are welcome,
and the culture you bring with
you is welcome, to blend with
all the others into this beautiful
mosaic that is America."

America was made into steel and stone by the flesh and bone and muscle of people like my parents, from every corner of the world. Guided by the beacon of hoope that the Statue of Liberty represented, they set teld a seross New York State and throughout the five boroughs of New York Chy. To the Lower East Side, to South Jamaica, to Hell's Kitchen, to Williamsburg, to Brownsville and the South Brown, these "strangers" homes, investing the equity of their labor in their new communities.

Our neighborhood in South Jamaica was then poor and lower-middle class, made up of Irish, Italians, blacks, Poles, Jews—a classic polyglot community: immigrants and the sons and daughters of immigrants from Europe, the East, the South; people who had come to New York for opportunity but were only beginning to find it.

We had an Italian American grocery store on the corner of 150th Street and 97th Avenue, and on the other corner, down the block, there was an Orthodox synagogue. And between us were Lanzone the baker, Rubin the roofer, and Kaye the tailor. We lived in rooms behind the store in a building owned by the

Kesslers. The Kesslers taught my mother how to count, and she taught Mrs. Kessler how to make tomato sauce—à la marinara, without meat.

Together, we taught one another, learned from one another, shared tears when a neighbor down the block passed away, felt joy at each bar mitzvab, Holy Communion, or wedding our friends celebrated. We were family, sharing burdens and benefits, birth and death, good times and bad.

We had—from different lands, with different customs—come through the Golden Door, beckoned by the same beacon of hope, the same promise of opportunity.

opportunity.

We were family, and although we were aware of our differences, we didn't think so much about them. In-

stead, there was a commonality among us, a commonality of need and concern and striving that helped form us into the American mosaic.

The Statue of Liberty will always remind me, and millions of others, of that striving, of that

commonality of need, of the responsibility we have for one another's welfare. It reminds us that together we have bridged rivers, put up buildings that pierce the sky, cleavad the arts to new levels, defeated depressions, and reached down to lift up millions of immigrants who came to this country with little more than the clothes on their back and the children in their arms.

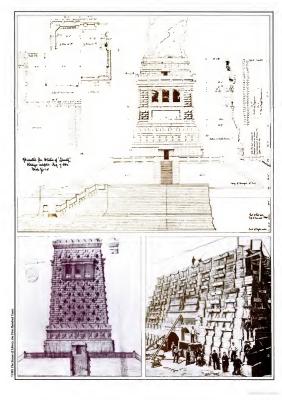
This year, in celebrations across New York State and throughout America, we commemorate the restoration of the Statue and the reaffirmation of that spirit—the dream that brought our ancestors past the Statue's lamp to Ellis Island and then into this magnificent land.

What's all the fuss about, Chris' It's about a struggle by millions who came before us to create a new society of opportunity and tolerance. It reminds us how, beginning with nothing but their hands and their hearts and their minds, they built this beautiful country and gave it to us and left us the obligation to make it a better one.

Governor Mario Cuomo is the author of Forest Hills Diary and Diaries of Mario M. Cuomo.

By Mario C U O M O







BUILDING ON THE PAST

HEN THE AMERICAN COMMITTEE OF THE FRANCO-American Union decided that Barnhold's huge status should be accepted and placed on up of For Wood at Bedoo's listand, the all-important question of the pedsor of the properties of the pedsor of the pedcould see that the principal problem would be to creand the monumental figure above. Barnhold then contributed some more-classical designs, including a pyramid after the Musucheum at Halleramsus, but the committee decided in the end to go to the up of the committee decided in the end to go to the up of the Morris Hunt to be in charge of the property. Richard Morris Hunt to be in charge of the property.

The man they selected was already known as the dean of American architects; he had even been called our Brunellesshi. A graduate of the Beaux-Arts in Paris. Hunt had brought home to America the eclectic furor of his admiration for French and Italian Renaissance designs, and his prodigious energy had been

engaged in erecting palaces for American burghers up and down the East Coast. Indeed, Fifth Avenue would one day owe more to him than to any other architect, and a favorite

diversion of Wills Cather's would be to ride up the avenue on the top of a double-decket bus and pretend when we have a double decket bus and pretend when we lost ingo in the Loire past the chiteaux of Valois kings. Of course, people laugh at this today, the wouldn't it be more fun to see that florid parade of architectural styles, that textbook lesson in Beaux-transansions, than the present ponderous march of apartment-house cubes?

If I fam. like Barthood, felt an initial thrill at the idea of constructing a work of at or this tow, without having to please nich client, he was soon to leet the greatment of the control of the control of the production of the fort, for all his design certaintees the sequence with massive restrictation that in the beginning, source with massive restrictation that in the beginning causer with massive restrictation that the beginning and the form of the control of

make out a double row of regularly spaced projections that may have inspired Hunt's alternate rows of protruding blocks that gave a checkerboard effect to the rusticated stone surface of his first model.

The committee, however, panicked at the expense of his grandiose concept (although in the end they would pay as much for the approved plan), and the height of pay as much for the approved plan), and the height of best passes that the pay and the height of the pay and the pay as the pay

stone.

But I come down in the end on Hunt's side. When he designed the gray limestone French Renaissance château on Fifth Avenue for William K. Vanderbilt, with its subtle ordels and dramatically angled turrets, there

its subtle oriels and dramatically angled turrets, there were cries that it was ridiculous to build for an urban burgher a rural palace of a type designed for hunting monarchs. Hunt, however, knew what he was doing. The principal inspiration of his design had been the house of Jacques Coeur in

Bourges, planned for a financier and located in the very center of a populous town. Were the Vanderdehlits, after all, so different from the Medici? The Statue of Liberty might raise her arm to welcome immigrants but what had these immigrants Red? What but the opperssion of the people who constructed the castles and palaces that Hunt knew so well how to build (and would indeed build for those immigrants who would indeed build for those immigrants who may be a support to the property of the

Seen, anyway, at a nobler level, the pedestal, with its trappings of ancient architecture, its Borie porated and socle, its shields, its triglyph-piers and loggis, its parapeted cornice, craggily evokes the might and power of an ancient Europe over which rises the dominating figure of the Spirit of Liberty. All that was strongers and most enduring in the older civilization is converted to ther firm and permanent support.

their pile)? But perhaps I go too far-

Louis Auchincloss is a lawyer and novelist; his latest book is the forthcoming Diary of a Yuppie.



THE NEXT WAVE

By ANDREW

HACKER

T IS IN THE INTEREST OF THE UNITED STATES TO OPEN 1 every avenue for immigration from abroad." Thus Alexander Hamilton, my favorite Founding Father. Hence, too, his confidence that these "ingenious and valuable workmen will add to the industry and wealth of the United States." Most of us have forebears who came here in search of opportunity. And America is still such a land, especially for those willing to take on jobs the rest of us won't do. What tends to be overlooked is that successive waves of newcomers serve another, subtler purpose: Their presence helps maintain a social balance of power.

This occurred most graphically in the past with immigrants from Germany. The same thing is happening now with Asians, whom most people see as an unexpected asset. What happened with the Germans will provide some perspective on current attitudes.

Germans came here in force between 1840 and 1890. Unlike the Irish, who also arrived during that time, they were middle-class or primed for that status. Many were merchants or farmers, familiar with the rules of a market economy.

At that time, too, the Anglo-American elite realized it needed allies. As we know from Edith Wharton and Henry James, the comfortable classes preferred introspection to work. German Americans, however, were pleased to have a chance to practice their skills. There were political motives as well. Allowing the Germans to rise helped keep the Irish in their place.

Few people recall that Germans were our largest immigrant pool. On paper at least, more than 50 million Americans can claim descent. But one would hardly guess that today. While there were German newspapers and neighborhoods, from the start most people were eager to assimilate. True, World War 1 accelerated the trend, but Müllers had been turning into Millers, and Shultzes into Smiths, before we fought the Kaiser. In part, it was because Germans were not strongly committed to their heritage. They also understood they had been chosen for absorption, an offer difficult to refuse

Since the middle of the current century, discriminatory barriers have dropped for most white Americans. Thus, Italians and Jews are judged more on style than religion or where their grandparents came from. Things must be changing if a company like Du Pont can select a Shapiro as its head and Yale can pick a president named Giamatti. Yet this openness has much

in common with the challenge Anglo-Americans faced in an earlier era. Indeed, opening doors to once

excluded whites is not enough. Today, the United States is less a "white" country than at any time in its history. In 1970, whites constituted 83 percent of the population; by 1980, they were down to 77 percent. The 1990 census will show an even steeper drop. Moreover, whites are going into softer occupations, especially the conversational professions, which leave lots of time for socializing. For whites to keep their control, they must appropriate newcomers more disciplined than themselves. This time the choice is Asians, who outshine whites at many crucial skills.

This is true not only in science but in just about every field in which whites thought only they excelled. In addition, Asians seem as avid as the Germans once were to join the American elite. Certainly they

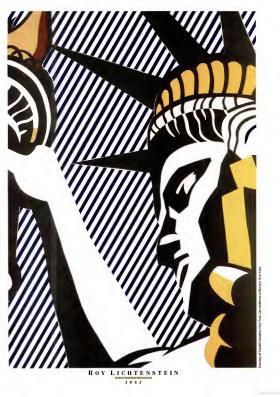
wear their ethnicity more lightly than Hispanics or blacks do. Most of them are Christians, if only nominallyhardly a sign of ancient attach-

ments. By the second generation, virtually all Asians pass what I think of as the telephone test: You cannot tell their ancestry just by hearing their

voice. Moreover, the assimilation of Asians further isolates American blacks, or at least sends them a message about what is expected. This may not be a conscious strategy, but social developments seldom are. (When discussions of race arise in my Queens College classes. Asian students are as ready as whites to distance themselves from blacks.)

Dating and mating between Asians and white Americans are no longer seen as unusual, let alone interracial. At my college, such pairings are increasingly common, as they are at MIT, where a quarter of the freshman class is Asian. In the past decade, Asianwhite intermarriages have increased by more than 70 percent. I doubt if it will take more than two generations for the two groups to produce a segment of the middle class we take for granted. Nor is it likely that Chans will feel any need to become Channings. The point is not that Asians are "whiter"; after all, they are not as white as Jews, who found it much more difficult to become accepted as marriage partners. My first arti-cle for this magazine was entitled "How You Got Your Jewish Son-in-Law." You may consider this an update.

Andrew Hacker, the author of The New Yorkers, teaches political science at Queens College.







Patriotic propaganda, 1940.

am a little girl, nine years old, and would like to do something for the Statue Fund. I will send you a pair of my pet game bantams if you will sell them and give the

money to the Statue." -THE WORLD (LETTER FROM METUCHEN, NEW JERSEY, PRINTED DURING THE CAMPAIGN TO RAISE MONEY FOR THE PEDESTAL)



New license plates will be available to New Yorkers on July 1.



proto-yuppie.

David Kelley. NPS- Statue of Liberty.





BARTHOLDI ORIOINALLY DESIGNED A SOLID GILDED-COPPER FLAME FOR THE STATUE, BUT WINDOWS WERE CUT INTO IT SO THAT LIGHTS INSTALLED INSIDE COULD BE SEEN FROM THE HARBOR. THE WINDOWS WERE NEVER WATERTIGHT AND CONTRIBUTED TO THE CORROSION OF THE STATUE'S IRON FRAMEWORK.

Measuring the interior of the old torch before it was removed.



Saxon's visitors ponder the outlook from the restored torch.





Promoters of L&M cigarettes took advantage of the Statue's seventyfifth birthday.



SWIMBACK

Just before World War I, Mrs. Harbort Parsons saused quite sair when she displayed her calves at Newport, Rhode Island's exclusive Bailey's Beach Club. After all, the club's rules specifically estand that swimwear had to over every inch of your body from your ankles to your next.

Sleek

There's nothing old-fashioned about the Gap's swimback tank top. It's a lightweight, sleereless, practically backless, all-cotton tank top. And though it reminds you of your favorite swimsuit, it's mainly for use on land with a pair of cotton pull-on shorts or painter's pants.

Great Colors

The Gap swimback comes in some of the Gap'e newest, boldest colors, like bright pink, bright blue and bright green, as well as traditional Gap colors like red, white, black or turquoise.

If you wear a Gap ewimback tank top on the beach this summer (even in Newport), you probably won't attract as much attention as Mrs. Parsons' swimwear attracted back in 1912. But then, you won't be asked to leave the beach, either.



^{\$}10





ĥ

e will not forget that Liberty has made here her home, nor shall her chosen altar be neglected. Willing votaries will constantly keep alive its fires and these shall gleam upon the shores of our sister republic in the east. Reflected thence and joined with answering rays, a stream of light shall pierce the darkness of ignorance and man's oppression until Liberty en-lightens the world."

> -PRESIDENT GROVER CLEVELAND (AT THE UNVEILING OF THE STATUE, OCTOBER 28, 1886)



Even baking cups have benefited from the Liberty image.



Barbra Streisand strikes a familiar pose in Funny Girl.



A painting done last year by Kathy lakobsen as a preview of the anniversary celebration.

1 8

A new stamp will be issued to mark the occasion.





The newlyweds were off to live in America. She had put off saying good-bye until the very last moment. As always, he had something for her: an antique cameo

As always, he had something for her: an antique cameo brooch. It was your mother's," he said. It know she'd want you to have it. Then she tried to put her feelings into words. But how do you begin to tell the person who single-handedly raised you how much you love him?

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Saying good-bye is never easy—but saying hello is, with AT&T.

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Just dial the call yourself any night from 6 pm until 7 am. till from 6 pm on the remainder of the same low rate as long as special operator assistance is not required.

AT&T International Long Distance Service.

	England		
Rote Level	Average Cost Per Minute For a 10-Minute Coll**	Hours	
Economy	.64	6pm-7an	
Discount	-60	1pm-6pm	
Standard	\$1.05	7am-1pm	

The last time she saw England.



The right choice.



THE GREAT CELEBRATIONS



down, the torch is up, and the Statue of Liberty centennial celebration is moving into high gear. Whether your taste in entertainment runs to a saling regata, an outdoor concert by the New York Philharmonic, or 1,000 tap dancers, here's a gidde to things to do for Liberty Weekend—and all the other weekends between now and November.

JBERTY WEEKEN

HILY3

a saling ships will start down the Fast River at 8 A.M., marking the start of Liberty Weekend, the massive cele-water of the saling ships will start down the Fast River at 8 A.M., marking the start of Liberty Weekend, the massive cele-water of the saling ships will stall from the Through Neck Bridge down the East Good Manhattan to Grewsend Bay, where we will be saling the saling ships will stall from the Through Neck Bridge down the Saling of the Saling Saling

At 8.30 p.m., the festivities will begin for the 'unveiling' by floodlights of the renovated Statue of Liberty, 'Fresident Reagan will do the honors from Governoren Island. Americans will receive the Medal of Liberty, about 500 new citizens will be sworn in by the Chief Justice of the United States, bands will play, naval vessels will fire salutes, and fremenore. Liberty to which has been dark since 1984, will be relik.

Invitation-only tickets to Governors Is-

Bumps and Bulges? Rediscover Beautiful Contours.

hio-suractiné

Contouring

Body Cre

ghtening, fin

h Reauty Th

Pinch the back of your thigh, your buttocks or the call of your leg. Don't despair if akin takes on a pulfy, orange-peel appearance. Let Clarins slimming body treatments come to the rescue to help improve body contours. Clarins recognizes the causes. The problem the French politely refer to as "cellulite" is shared by 90% of women. Lack of secretic, poor circulation, water retention, imbalanced ton, water retention, imbalanced and more are the reasons with.

Clarins is the Problem-Solver.

Address those stubborn areas with Clarins slimming treatments and you will soon rediscover a beautiful silhouette. Formulated with natural plant extracts, they effectively work to accelerate slimming and reduce water retention. For maximal results,

use in conjunction with a balanced diet and regular exercise program.

Clarins Contouring Body Cream works to accelerate slimming.

Massage those problem areas with this light, non-greasy treatment which helps combet skin's spong," cellulite' appearance. The actions of the 13 key ingredients (including loy, tea and meadowsweet) work in syrergy to lighten, strengthen and firm the epidermal layer. Quickly penetrates—ideal for morning application.

Clarins Body Treatment Oil "Anti-Eau" helps to reduce water retention. Formulated with 100% natural plant extracts selected for their

CLARINS

"anti-water", firming and strengthening actions. Broom, geranium and marjoram are among the ingredients which work to eliminate skir's puffy appearance. Skin both looks smoother and feels softer. Ideal for evening use.

Take control of your contours! See an exciting new you take shape with these Clarins slimming body treatments. And, enjoy a new sense of confidence and well being. Clarins Skin Care Specialists

treatments. Anal., entry a new sense of confidence and well being.

Clarins Skin Care Specialists provide personal beauty advice.

Consult with our trained Specialists to find answers to your personal beauty needs. And, receive a sample selected just for you from Clarins face, bust or body treatments.

Formulated with natural extracts. Dermatologically tested.

Contouring Body Cream Helps accelerate silmming while reducing apongy appearance of problem areas
 Tightens skin tone while improving sissticity or

Quickly penetrates, for morning application
 Helps minimize puffiness (enti-water)

Body Treatment Oil "Antl-Eau" Firms and strengthens skin tone
 Refines the spidermis, while softening s
 smoothing body skin



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land are going for \$10,000 a pair, but you can watch for considerably less on television or from the shore (though you'll miss the details). If you want to be out on the water that evening but lack a vacht. several organizations are sponsoring cruises. The South Street Seaport Museum is offering excursions on the sidewheeler Andrew Fletcher and on the Martha's Vineyard, a 1923 ferryboat. Tickets range from \$200 to \$500 a person. (Call 669-9416 for more information; the museum is also offering daytime cruises for \$25 and \$30, July 3, 5, and 6.) The Circle Line will also be operating on the evening of July 3. Tickets are \$100. (Call 563-3200 for ticket information. On July 3, 5, and 6, the Circle Line will offer two-hour harbor cruises at regular cruise prices-\$12 for adults, \$8 for seniors, \$6 for children.)

JULY 4

THE CELEBRATION WILL START UP again at 9 A.M., when President Reagan and Secretary of the Navy John Lehman board the USS lower off midtown to review the naval vessels anchored in the Hudson. Each ship will fire a 21-gun salute as the battleship passes. At ten, "Operation Sail 1986— Salute to Liberty" will get under way; ships will travel from the Verrazano bridge through the upper bay, past the Statue of Liberty, up the Hudson River to the George Washington Bridge, and back down the Hudson to their assigned berths in the Hudson and East Rivers. (Grandstand seats in Battery Park City for Liberty Weekend events are \$60; call 972-3434 for information. Access to other sites is free, but you need tickets, which had to have been ordered by May 1.) The OpSail ships and the naval vessels will be berthed for the next two days, and many

will be open to visitors free of charge. For those who prefer dry land, there's the tenth annual Harbor Festival, which will transform lower Manhattan into "Liberty Land." The festival will be held in "theme" locations, each with a large stage for group performances and a second one for smaller ensembles.

At "This Land Is Our Land" Garge stage at Whitehall and Water Streets small stage at Coenites Slip), there will be a celebration of America's ethnic heritage. Among the musicians and danccra will be the Russian Odessa Ballaitas, Llukashe Wiles and his African String Band of Paliadelpha. In ageman String Band of Paliadelpha. In ageman String Band of Paliadelpha. In ageman and merengue music.

The second area, known as "Singing and Dancing for Liberty" (large stage at the Staten Island Ferry tollbooths; small



IRRESISTIBLE

macys

STATUTE OF LIBERTY

Congress shall make no law respecting an establishment of religion or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or of the right of the people peaceably to assemble and to petition the government for gredgess of grievances.

...First Amendment



A world of different voices where freedom speaks

stage at Broad and Pearl Streets), will fea-

ture a tap-dancing salute to Liberty. At night, the area will become a ballroom. The third area will be the site of the 48th National Folk Festival (large stage at Wall and South Streets; small stage at Louise Nevelson Plaza), which will present indigenous American art. Among the performers will be Louisiana Mardi Gras Indians, plantation singers from Georgia's Sea Islands, cowboys from Montana and Texas, dancers from Appalachia, and a world-champion auctioneer. The whole affair will be broadcast over National Public Radio, and in the evening, the area will be overtaken by regional dance bands.

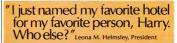
In addition to the entertainment, there will be a colossal birthday party on the steps of the Custom House, led by giant replicas of statues and buildings from

around the world.

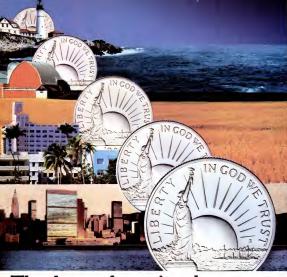
In Battery Park, roving performersincluding Dixieland bands and African stilt-walkers-will move through the crowd. And at Broadway and Whitehall Street, there will be performances by marching and parading groups, among them Chinese Lion dancers, traditional American marching bands, and the Doc Paulin Band and the On the Lam Band, who will re-create a Dixieland funeral procession. On the steps of Federal Hall, the 750-piece Middletown USA Band will play. Also in Battery Park, immigrants will be able to add their feelings about liberty and their memories of arriving in America to a tape that will be submitted to the Smithsonian Institution, And on the World Trade Center Plaza, there'll be continuous band music. (Admission is free. Call 302-2727 for further informa-

At 8 P.M., in New Jersey's Liberty State Park, John Williams and the Boston Pops Esplanade Orchestra will kick off the evening celebration with an Americana Music Concert. Playing works by John Philip Sousa, Irving Berlin, George M. Cohan, George Gershwin, and Aaron Copland, they'll be joined by John Den-ver, Johnny Cash, Melissa Manchester, Barry Manilow, Joel Grey, Whitney Houston, Simon Estes, and Clamma Dale. (Tickets are free; see July 4 for information.)

What's being billed as America's greatest fireworks show will begin at 9:30. Fireworks will be launched from 42 barges (the Brooklyn Bridge centennial celebration used 5) that will ring lower Manhattan from the Brooklyn Bridge to the World Trade Center. The show is sponsored by Abraham & Straus and Bloomingdale's. In addition to run-ofthe-mill rockets, Roman candles, and star bursts, there will be lasers and water spouts, all set to a musical score







The dawn of a national treasure.

As the sun comes up on the Statue of Liberty's hundredth birthday, America honors this great lady by minting United States Liberty Coins.

Authorized by an Act of Congress, these valuable keepsakes capture the spirit, the tradition of the Statue and Ellis Island as only an official memento can.

To hold one is to feel the full weight of its beauty. Own one and treasure liberty forever. Give one and give the lasting gift of liberty. Know, too, part of the purchase price helps rebuild her. Singly or in sets. Silver dollar \$24.00. Half dollar \$750. At banks, savings and loans. K Mart, Montgomery Ward, Sears

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Keep Liberty in mint condition...forever.



UNITED STATES LIBERTY COINS



written especially for the occasion. Grandstand seats in Battery Park are \$40 for the fireworks, \$100 all day(see July 4), seating in the park is reserved for fee-ticket holders, but all other sites are open to non-ticket holders, but all other sites are open to non-ticket holders, but all other works will be visible from Now Jersey, Staten Island, Brooklyn, and both sides of Manhattan.

JULY 5

THE FIRST VISITOR TO ENTRE THE renovated state won't be an American politician or a foreign dignician to the control and American winners of essay contests in their schools. After the moring ceremony, the Statuc will open to the public. The Circle Line-Statue of Liberty Ferry will leave from Battery Park.

Ferry will leave from Battery Park.

One hundred antique and classic cars will cross the George Washington Bridge in the morning on the last leg of their 3,800-mile race across America. The fin-

ish line is at the World Trade Center.
Political leaders, historians, educators, and journalists will convene at a still-un-announced site for the Liberty Conference—two days of meetings and symposion the theme "Liberty: The Next 100 Years." All sessions are free to the

public.

The tall ships and naval vessels will again be open to the public as the Harbor Festival continues. And OpSail is sponsoring a variety of boat races off Battery

Park. Zubin Mehta and the New York Philharmonic will move outdoors to Central Park's Great Lawn, as they do every summer. But this time, they'll be joined (live) by Izzhak Perlman, Marilyn Horne, Sherrill Milnes, Yo-Yo Ma, Placido Domingo, and (on television) the Orchestre de Paris. The concert starts at 8 P.M.; admission

JULY 6

THE HARBOR FESTIVAL, STATUE OF Liberty visits, the Liberty Conference, boat races (off New Jersey's Liberty State Park), and the open house on the tall ships and naval vessels

continue.
For the last night of Liberty Weekend,
the festivities will move to the Meadowlands in New Jersey. The Sports Salute
starts at 7 P.M. at the Brendan Byrne Aretalking part will be ice Staters Doromary Lou Retton and Bart Conter, and
loo other sports stars, (it's 52 per seati see July 4. There will also be a giant television screen so that ticket holders can

stay and watch the closing ceremonies.) David Wolper has a thing for ceremony, and for the Liberty Weekend Closing Ceremony at Giants Stadium, he has

"I won't be treated like another room number, why should you?"

At my hotel you feel at home, not away from home. And your room has best oil remote control IV.
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Maxima for '87: One luxury car that's truly a smart choice.

You'll be glad to know, that when a car's this good you can back it with a plan this good. Nissan's jecurity-Plus. Extended Service agreement offers you term options of up to 5 years/100,000 miles. Ask your participating Nissan/Datsun dealer about it today.

THE NAME IS NISSAN



promised a combination of the opening and closing festivities he created for the 199 Los Angeles (Dympic And 200 guitarias, as 1,000-voice their, a 1,500-member drill team, the 500-piece to their, a 1,500-member drill team, the 500-piece to their as 1,500-member Liberty Marching Band, and the 200 member Liberty Dance Corps will perform on a twenty-tier stage, and there will be card stutus, lasers, waterfalls, fireworks, and entertainers ranging from the 199 member Liberty Cifick-Participation of the 199 member 199 member

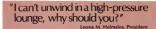
ets are from \$25 to \$200; see July 4.)
If you dare not brave the crowds, ABC
will be broadcasting for several hours
each day (it will be the only network with
complete coverage of the July 3 opening
ceremonies, the Americana Music Concert, the International Concert in Central
Park, moirely, All there networks may
cover the July 4 fireworks, OpSall, and
the naval review.

OTHER EVENTS

THE Lower East Side Historic Conservancy is sponsoring "Peddlers' Pack Tours," Sundays from May to October. Costumed actors will recreate the daily lives of immigrants living on the Lower East Side in the early twentich century. Stops on the tour will include the Eldridge Street Synagogue, tenments, union halls, sweatshops, and theaters. Tickets are \$10; reservations required (12 Eldridge Street; 219-0888).

ROBERTA GROBEL INTRATER HAS been photographing New York's ethnic festivals since 1978; her colorful pictures of twelve of themfrom the Fiesta de Santiago Apostol in Little Spain to the Tibetan Harvest Festival on Staten Island-go on display May 16 at the New-York Historical Society. The opening coincides with the society's annual scholarly conference, which this year focuses on immigration to New York. Also on display is "The Statue of Liberty: America's Symbol of Freedom in Souvenirs and Ephemera," an exhibit of Statue-shaped and -bedecked jewelry, clocks, lamps, medallions, postcards, cigarette cases, souvenir spoons, and chil dren's stackable cardboard "Liberty" blocks (170 Central Park West, near 77th Street: 873-3400).

CLOSINO May 18 IS THE Museum of American Folk Art's "Liberties With Liberty," an exhibit of 85 representations of "America," from an Indian queen draped in feathers astride an armadillo to a Liberty money box, paintings and needlework, ship figureheads and scrimshaw, tavern signs,





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The Statue of Liberty

Centennial Exhibition

&

Beyond the Golden Door:

Settlement Houses in New York.

at the ——

Museum of the City of New York Fifth Avenue at 103rd Street February 11-November 9, 1986

Tuesday through Saturday, 10 to 5, Sundays & holidays 1 to 5

Two fascinating exhibitions with works of art, photographs, memorabilia, and audio-visual presentations which celebrate two symbols of hope and opportunity to Americans: The Statue that offered the dream and the Settlement Houses that helped to make it come true.





weather vanes, and even breadboards (125 West 55th Street; 581-2474).

AN EXHIBIT OF NINETEENTH-CENTUry embroidered ship portraits opens at the Cooper-Hewitt Museum on June 3. The portraits, like scrimshaw, were created by sailors during slow times at sea (2 East 91st Street; 860-6898).

PRIZE-WINNINO POSTERS AY ARONX schoolchildren on the theme of "We Celebrate Miss Libery—1986" go on display June 9 at the Broux Museum of the Arts. The contest is sponsored by the museum and the Yankees. Entiries are due May 16 (1040 Grand Concourse: 681-6000).

THE Jewish Museum WILL aE screening television programs on the subject of lewish immigration from its National Jewish Archive of Broadcasting. The series begins June 10 (the day of the annual Museum Mile Festival) with No Wreath No Trumpet, the story of Emma Lazarus, who wrote "The New Colossus," the famous poem inscribed on the pedestal of the Statue. It concludes October 28 (the Statue's real anniversary) with The Golden Land. the seventh episode of Civilization and the Jews, hosted by Abba Eban, former Israeli ambassador to the United States and the United Nations, which examines the history of Jews in America (Fifth Avenue at 92nd Street; 860-1888).

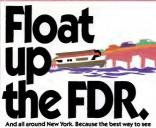
"GIVE ME YOUR TIRED, YOUR POPEN TO SEE POOR TO SEE PO

MRIVARD MORRES HUNT WA ON DE OF the most fashbondhe of instruction of the most fashbondhe of instruction. A mention and the Vanderbilts, as well as the Fifth Avenue cutrance of the Metropolitan Museum—and, of course, the pedestal for the Statue of Liberty. The Met's schild, extra of Liberty. The Met's schild colors june 15. Included are 100 objects, among them photos and drawings (Fifth Avenue at \$270 de Street \$375 sept.)

THE THIRD ANNUAL Liberty Cup race will be held June 19 through 22 in New York Harbor. Skippers from eight countries—all of them either Olympic medalists or America's Cup competitors—will sail each morning







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New York is from the water, on Circle Line.

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from the South Street Seaport (watch from Battery or Liberty State Park). The day before the competition, there'll be a celebrity regatta, and local boating enthusiasts can participate in the Port Au-thority Women's Lifeboat Races, held in New York on June 12 and in New Jersey on June 14, or the Third Annual Stars and Stripes Regatta on June 21 and 22 (call 302-2727: 516-454-2173 for the Stars and Stripes Regatta).

THE New York Public Library's SAlute to Liberty begins June 21 with "Liberty: The French-American Statue in Art and History" in the Gottesman Exhibition Hall. Included are 300 objects that illustrate the Statue's history and the time in which it was created. Among them are architectural blueprints and drawings by Gustave Eiffel (the Statue's engineer), a series of models and maquettes by Frédéric-Auguste Bartholdi, and twentieth-century works by Saul Steinberg and George Grosz (Fifth Avenue at 42nd Street: 869 8089).

In the Central Research Library's third-floor gallery, "The Ellis Island Experience" also opens June 21. Materials that portray the plight of immigrants from the island's opening, in 1892, until 1924 will be on display, including photo-graphs by Lewis Hine, who worked on the island in 1905, and Augustus Sher-man, an amateur photographer and reg-istry clerk on the island (Fifth Avenue at 42nd Street; 869-8089). "A Postcard Statue of Liberty" opens

at the Donnell Library Center on July 22. On view will be 125 Liberty postcards dating from 1890 to the present, including a 1918 postcard showing a human Statue of Liberty composed of 18,000 soldiers at Iowa's Camp Dodge (20 West 53rd Street; 869-8089).

Lectures on Liberty at the Central Research Library begin July 1. French and American scholars, including Philippe Roger and Henry Steele Commager, will speak. Write to the Public Education Program, Room M-6, Fifth Avenue at 42nd Street, New York, New York 10018, for ticket information.

THE South Street Seaport Museum's immigration exhibit, "The Promise

of America," follows Ole and Sig-rid, a fictional pair of Norwegian siblings, as they leave their family farm for America in the 1890s. Visitors can walk through a series of sets re-creating scenes from the journey, including a traditional Norwegian farm cottage and the deck of the Hekla, a New York-bound steamship. The exhibit opens June 25 at the museum's Norway Galleries, Also on view, at the Museum Gallery, will be



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JULY41986

decade after the tall ships turned New York Harbor white with sail for the nation's bicentennial, an even greater armada will assemble to help celebrate the one-hundredth birthday of the Statue of Liberty. "Operation Sail 1986—Salute to Liberty" will include more than 300 historic and modern ships from around the world.

PAINTING BY JULIAN ALLEN









Reading, Writing and Arithmetic.

Norman Mailer, David Halberstam, Carl Sagan, James Brady, And more, Appearing regularly,

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"Harbor Witness," an exhibit of works by John A. Noble—whose lithographs record the last days of sail and the development of New York Harbor from 1928 or 1983 (The Pilothouse, Pier 17: 669-9424).

of Liberty will be on view in the Granus of Liberty will be on view in the Granus Liberty of the Brooklys Missessem starting James 28. "Liberty, which was the control of t

TOMY TO MARBICA," A SHOW OF
\$60 large color prints by photographer lay Mailed, opens June 27 at
pher lay Mailed, opens June 27 at
raphy. Mailed has been photographing
the American landscape for 30 years, and
this selection includes view of the Statue
of Liberty, farmhouses in Illinois, and
this selection includes view of the Statue
of Liberty, farmhouses in Illinois, and
ing the same date in the Museum Shop in
"Liberty. The Statue and the American
Tream," a show of photographs of the
Statue under construction and of immiStatue under construction and of immiStatue under construction and of immistructure of the status of the status

on June 28, the Museum of Bronx History's immigration exhibit opens at the Valentine Varian House. Sponsored by the Bronx County Historical Society, it will include photos, textles, and other artifacts (3266 Bainbridge Avenue; 881-8900).

IN 1883, AMERICAN PAINTER WILLliam Merrit Chase selected 194
works by European painters for the
the show held to mise fund to build the
Statue of Liberty's base. Rather than
choosing the academic painters popular
at the time, he included work by Manet,
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The Studio Museum in Harlem BEgins its celebration of Liberty July 2 with a "Sidewalk Mural Chalk-In." Everyone is invited to contribute images of freedom and equality to a community-size mural on the plaza of the



Circle Line

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RIBERTA

Adam Clayton Powell Jr. State Office Building. The museum's "Freedom Film Series" begins July 9. Admission is \$1. And on July 5. Bruce Lincoln will lead a video-making workshop, creating videos based on the lives of famous black Americans. Admission is \$3 (144 West 125th Street; 864-4500).

"RANNE SALUTES NEW YORK." A
joint Franco-American effort, begins July 7 at Lincoln Center with
the first concert of the Mostly Mozart Festival's twentleth season. Gerard
Schwarz and the festival orchestra will
perform a "Mozart in Paris" concert at
Avery Fisher Hall (call 874-2424 for
ticket information).

On July 8, for the first time ever, the Paris Opera Ballet (directed by Rudolf Nureyev) and the American Ballet Theatre (directed by Mikhail Baryshnikov) will perform together on the same stage—at the Metropolitan Opera House (cail 362-6000 for ticket information).

La Garde Républicaine, part of an elite corps of the French Army, will take part in free concerts on the Lincoln Center Plaza on July 9. Fifty-five musicians in historical costumes will perform a military repertoire.

On July 10, the festival moves to Alice Tully Hall, where the Chamber Music Society of Lincoln Center (plus guests) will perform music for violin, viola, piano, and harp by such French composers as Ravel, Debussy, Poulenc, Messiaen, and Fauré. Charles Wadsworth will direct. Also in Alice Tully, on July 11, the Cinémathèque Française restoration of Alexander Volkoff's 1927 Casanova will be screened. This is the first time that this silent classic will be seen in New York in its original form (call 362-1911 for ticket information). On the same day, Urban Sax, an avant-garde performance group that includes 52 saxophone players and twelve dancers, will perform a free concert at the Vivian Beaumont Plaza.

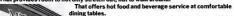
On July 14. Bastille Day, the New York Philharmonic will again move to Central Park, playing a French-American program under the direction of James Conion. Fireworks will follow the concert on the Great Lawn. And on July 16, the festival will conclude with 60 Bizet's The Pard Fishers at the New York State Theater (call 870-5570 for ticket information).

ANOTHER FRENCH-AMERICAN EXchange, "Liberty Dances," takes place July 11 through 14 on the Esplanade in Battery Park. Three French choreographers—Jean-Michel Aigus, Odile Duboc, and Josette Baiz will start working with companies

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New York, Minneapolis, and Boston three weeks before the festival, in order to create works that will premiere in New York. And New York dancers Pat Graney, Liz Lerman, and Bebe Miller will choreograph new works for their own companies, which will be performed on the Esplanade. Admission is free.

ON September 18, "IN SUPPORT OF Liberty" moves to the National Academy of Design (1083 Fifth Avenue, near 89th Street: 369-4880).

ON October 7, "TIDES OF IMMIORAtion" opens at the Museum of the Borough of Brooklyn. On view will be fine-artists' renditions of the American experience, from mid-nineteenth-century works through the political art of the 1930s and 1940s. Depicted are Ellis Island, the tenements of New York, and Castle Garden, the original New York landing place for immigrants (Brooklyn College, Boylan Hall, Bedford Avenue and Avenue H; 718-780-5152).

ON October 28. THE ONE-HUNdredth anniversary of the Statue's unveiling, there'll be a celebratory parade in Manhattan and Brooklyn, a rededication ceremony on Liberty Island, and, at Lincoln Center, the premiere of William Schuman's On Freedom's Ground, performed by the New York Philharmonic and conducted by Zubin Mehta.

The Museum of the City of New York's "The Statue of Liberty Cen-tennial Exhibition" and "Beyond the Golden Door: Settlement Houses in New York" close November 9. Individuals can speak into a cassette recorder and express their feelings about the Statue of Liberty. The tapes will be saved and played in the year 2086, when both the Statue and the settlements will be 200 years old. Also, in a special audiovisual presentation, famous Americans from Ben Vereen to F. Murray Abraham of fer their thoughts on the Statue and then recite Emma Lazarus's "The New Colossus."

Edward Moran's painting of the Statue's unveiling on October 28, 1886: a copy of the invitation to the inauguration ceremonies (engraved by Tiffany & Company); and Emma Lazarus's original manuscript will be on view.

The Golden Door and Beyond: A Trib-

ute highlights the role that settlement houses have played in the lives of prominent Americans. The history of the settlement houses is narrated by Burt Lancaster, an alumnus (Fifth Avenue at 103rd Street: 534-1672).

-Amy Virshup



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Art/Kay Larson

INFINITE RICHES

"...The Met's Nuremberg show is a high point of intelligent understatement, a thoughtful collection of marvels and treasures..."

NUBEMBERG IN THE FOURTERNTH CENTUry was a city hurding into the Renaissance from the tormented Gothic. The period, as the Swiss historian J.C.L.S. de Sismondi succinctly put it, was "a bad time for humanity." Barbara Tuchman, in A Distant Mirror, called it "calamitous." But the tribulations of the plague era were a tumultuous point of departure

era were a tumutuous point of depart for the medieval art industry. Apocalypse was good for the art business, and, as the Metropolitan reminds us, what was good then is even better now.

Unlike "Son of Van Gogh II," or whatever juggernautal visitation will next send the turnstiles spinning at the Met, Gothic and Renaissance Art in Nuremberg is a high point of intelligent understatement-the kind of thoughtful collection of marvels that critics complain about never seeing enough of. This one nearly didn't happen. The Met's chairman of the Department of Medieval Art. William D. Wixom, was traveling in Nuremberg for another show when it occurred to him and his colleague at the Germanisches Nationalmuseum, Rainer Kahsnitz, that Nuremberg itself had an abundance of

So a mere two floors of the Lehman wing at the Met hold a 250year slice of the city's time line, delivered in treasured fragments; gold and silver, stained glass, tapestries, books, reliquaries, altarpieces, carvings. The casual jumble of the exhibition owes something to its easygoing origins. Its lessons, as a result, are also easygoing—deceptively so.

Fourteenth-century Nuremberg was a wealthy city with plenty of need for the arts. The walled town, third largest in the Holy Roman Empire, was a crossroads of trade from Italy to the Netherlands: it shel-

tered goldsmiths, brass-smiths, stainedglass crafismen, sculptors, painters, armorers, architects, and the subsidiary workers they depended on. Crafismen were small entrepreneurs who could rake in good money if they knew how to find a need and fill it—as did the new, post-Gutenberg ranks of printers who made penny images of religious themes for the unlettered masses. Artists and

i- burghers shared an understanding—at is least until the Reformation brought a sudden end to church sponsorship of art. et in this is the stuff that fascinated Goethe and spurred William Morris's Arts and Crafts revival in England (and the Wiener Werkstätte in Vienna). In this microcosm

is a significant macrocosm. the city's workshops. The most fantastic It's common knowledge that medieval of bird-beaked griffins or bearded uni-

MARTYR: Saint Vitus in a Cauldron of Oil. 1520.

arts and crafts were intimately linked. But modern intellectual habits have served those links and subjected the remains to muscological classification schemes. Morri's revival can seem like a romantic's concoction, spun out of sugar—not a response to something real. So pervasive is this compartmentalization that the exhaustive new textbook by James Snyder, Northern Remaissance Ari:
Painting, Sculpute, the Graphic Arts

From 1350 to 1575, considers only the three "major" arts of the title. A sense of medieval wholeness has been lost.

"Gothic and Renaissance Art in Nuremberg" maintains a gleeful absence of distinctions. At the Met, artists of all temperaments mingle as they no doubt did in the city's workshops. The most fantastic

corns-pure "expressionism" in brass-were designed to hold water for washing fingers. Saint Vitus stews in his wood pot, peacefully boiled in oil. A stained-glass panel. The Battle of Regensburg, is a paint-eft y tumul of mad horsemanship-produced in the workshop of Minostophysical stained by the stained of the stained o

But Wolgemut's most precious legacy is his student, Albrecht Direr, the artist who is a nure incarnation of the Gothic and yet the instrument by which the Renaissance first infiltrated his native city. Dürer was a prodigy, trained in engraving in his father's goldsmithing shop (every good goldsmith was an engraver), who almost single-handedly set the standards for a revolution in printmaking. The first paper mill appeared in Germany in 1390, erected by a wholesale merchant on the Pegnitz River. Dürer's training in subsequent years, mixed with an entrepreneurial flair, allowed him to see the possibilities for the new mediumswoodcut and etching-that arrived in Nuremberg with the first cartloads of paper. (Nurembers had always known the technique of blockprinting textiles, but Gutenberg's conceptual advance was necessary to suggest the mass production of

art.) Dürer plunged in with uncanny and total confidence—a "Renaissance man" whose breadth of mind grew out of a thoroughly medieval command of multiple disciplines.

The Met's show rightly includes a good-size Dürer retrospective, primarily his prints but also drawings and paintings that suggest how broad was the proper grasp of a medieval master. Dürer was a general practitioner. He did stud-

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ies of human proportion, including planimetric and stereometric drawings of the human figure that take off on Leonardo and also look quite twentieth-century abstract. He designed a golden goblet, probably for his brother, the goldsmith Endres Dürer. He drew the design for a fantastic chandelier (carved by Willibald Stoss), a pair of antlers entwined with a three-headed, two-tailed dragon. And he was a painter-creator of the stolid Germanic women who inhabit The Virgin and Child With Saint Anne, a reverie with dark undertones. (In the notes to this painting, the art historian Kurt Locher points, eloquently, to the Christ Child, whose "expression underscores the fine line between sleep and death.... a clear

foreshadowing of the Passion.") Dürer's works, proclaimed Erwin Panofsky, "mark the beginning of the Renaissance style in the North." During the 250 years covered by the exhibition, thanks to Dürer, the sheltered northern Gothic tradition discovered the Italian Renaissance and classical antiquity. Yet Dürer has also never looked more the astute medieval master.

Gothic art in the North had come to relish torment, no doubt out of necessity. The times were rotten. A corrupt church sold penance for money. The Black Death wiped out those whom famine spared. It was the period of the "man of sorrows" theme: Christ in excruciating agony on the cross, bearing mortal witness to the decrepitude of man. What Panofsky calls the "subjective and particularizing spirit of Northern fifteenth-century art" was partly a response to the inward-looking gaze of misery. The North never duplicated the pure sensuality of the Italian Renaissance. It was characterized more by the magnificent obsessions of the sculptor-freethinker Veit Stoss, whose beautifully carved wood figures, afloat in a whirlwind of drapery, are Ber-

nini with a guilt complex. Dürer was smart enough to capitalize on the thrill of misery. He made a lot of money through his woodblock portfolio of the Apocalypse, done with the help of his godfather, the Nuremberg printer Anton Koberger, He was also a thinker of a new order, an arrogant and self-ab-sorbed artist who sensed, correctly, that the future lay with the intellectuals, not the craftsmen. His famous print, Adam and Eue, is based on antique prototypes in the Vatican and the Uffizi. He had friends among the Humanists and knew the Wittenberg professor, Philipp Me-lanchthon, ally of Martin Luther. As Panofsky says of Dürer, "At the end of an era more thoroughly estranged from classical art than any other, a German artist rediscovered it both for himself and his coun-trymen." But for all his advances, he is still best understood within the bustling. industrious gloom of his era. (Fifth Avenue at 82nd Street; through June 22.)

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Movies/David Denby

ALL THAT TAP DANCING

"...Richard Pryor's autobiographical film is self-pitying and literalminded; he's made himself embarrassingly slow and simple..."

THE GREAT OBSCENE COMIC RICHARD Pryor has written and directed an autobiographical feature film so mild and evasive it could easily be shown on The Mery Griffin Show. In Io Io Dancer, Your Life Is Calling, Pryor tells the story, barely disguised, of his childhood, his early years in show business, his love life, drug habits, and near-self-immolation. Imitating Bob Fosse, who reviewed his career, in the vaunting All That Jazz, from the vantage point of a coronary-care unit. Prvor conducts his backward-looking tour from the burn ward. His view is sorrowing and high-minded-mentally bandaged. Having recognized the folly of his ways, the sinner has repented. This is certainly any sinner's right, but is it really the artist's right? Unlike the rest of us, an artist who kicks booze or drugs or whatever has the obligation to say something more interesting than that he was once misled and that now he's sorry. In his own way, he has to stay true to whatever demons once drove him-stay true to the pleasures and powers of sin

Pryor and his screenwriting collaborators, Rocco Urbisci and Paul Mooney. combine self-pity and what feels like simple untruth. Raised in a whorehouse, Jo lo Dancer was loved only by his grandmother. (This grandma, whom Pryor recalls whupping his hide with great persis-tence in Richard Pryor Live in Concert, is here portrayed as entirely gentle.) He be-comes a tense and vulnerable young man who needs love and protection. In his early years in show business, he walks around with a quivering voice and a hurt look on his face, as if he has just been slapped, or expects to be slapped. The question he seems to ask of everyone is "Will you help me or hurt me?" Coming from a man who would later put hostility to such brilliant comic use, this request is

embarrassing and sickly.
His career takes off quickly. But then
he's easily led astray, mostly by parasitie
whates who take advantage of his inability to say no. By degrees, the question he
miplicity lask so everyone changes. It
becomes "Will you love me as much at a
becomes "Will you love me as much at a
to be loved?" Yet despite so naked a
de-mand, lo lo isn't presented as particularyou selfish. No. he's a mild and accommodating man who just wants peace, a man
who that Take And he gets plenty of



BURNT-OUT CASE: Pryor as Jo Jo Dancer

INVE TIME. his becoming a drug addict is unaccountable in the emotional terms established by the film. In fact, Pryor never really tells us why he needed the drugs. And he doesn't enlighten us at all on a more dangerous subject—what he may have gained as a performer from the drugs and the booze. The most dishonest and boring thing about the repentant is or gave them any power.

Moving heldward and forward, Io Danery has a complicated, fractured time scheme and also one of those fancy parameters of the fancy seems to seem to be a complete for the fancy seems to be a complete for the fancy seems to seem to be a complete for the fancy seems to see the fancy seems to seem the fancy seems to see the fancy seems to seem the fancy seems to see the fancy seems to seem the fancy seems to see the fancy seems to seem the fancy seems the fancy seems to seem the fancy seems to seem the fancy seems the fancy seems the fancy seems to seem the fancy seems the fancy

device is literal-minded and undramatic—we know who's going to win those arguments.

How much more expressive Richard Prvor has been in his incomparable concert films! Re-creating his heart attack in Richard Pryor Live in Concert (1979), he writhes on the ground, acting out the rampaging, vengeful heart and the suffering man both at once. In Richard Pryor Live on the Sunset Strip (1982), he dramatizes his addiction as an epic battle between himself and his cocaine pipe (which always speaks in a calm and rational voice, like a corporation counsel smoothing out a problem); then he does the explosion itself, telling us what his privates said to his chest as his body went up in flames.

Superbly intelligent and empathic, Richard Pryor has always recognized the blinkered subjectivity of ev-

ery creature capable of feeling: In his monologues, he identifies with both the greedy hunter and the frightened deer, both the black man and the white, both the strutting, defensive male, bluffing his way through a sex quarrel, and the querulous, cheated female. When he's onstage, the conflicting voices just burst out of him; the mixture of paranoia and rage, lechery and fear has an almost novelistic richness. And we can easily see, just by listening, that he's condemned to the kind of exacerbated sensitivity that can turn someone mean and hostile as well as sweet and understanding. No apologies are necessary. What he's done in Jo Jo-literalizing the irrepressible energy of his psychejust slows him down and makes him seem like a simple man.

Some of the backstage scenes (set in Cleveland in the late fiffies) are pleasant in an unambitious way. For instance, Billy Eckstine, as a veteran singer-emcee who befriends the young come, has a creamy, soft-leather ease and durabilities.

¹¹ Joe rejects traditional family labels, even the most comfortable and wellworn, like liberal. That's probably the most astonishing position a Kennedy can take, next to declaring he's not a Catholic."

People, December 23, 1985

THE WEEKLE STOP



ity-the essence of black show-bus professionalism. But Pryor, directing his rst movie, doesn't yet have the confi dence to let the atmosphere thicken around a recessive smoothy like Eckstine. He's too jumpy; he leaps ahead, going for a joke or a bit of sentiment, and

he makes everything thin and schematic. All this would have been forgivable if Pryor had shown us the development of his performing style. Or the struggles he went through to get the best part of himself before the audience. A black man with a hostile street consciousness who attains success by disguising himself on the Ed Sullivan Show as a lesser Bill Cosbywhat a charged theme that would makel But Pryor reviews the changes and development in his comedy with nothing more than a sad montage of performing excerpts, largely blanketed by music. It's certainly an odd time to have a fit of modesty. We wait for the music to stop. because we just want to see him perform For only then does the familiar high, quavering voice take on its matchless range of sympathy and fear, pleasure and frus tration. Performing before a live audience is Prvor's true art and his true method of making fiction as well.

I DESPAIR OF CONVINCING THE CONVENtional-minded that a violent and profane crime thriller called 8 Million Ways to Die can actually be a good movie. But such is the case. The director, Hal Ashby, has been on a losing streak recently, but Ashby, after all, is the director of The Last Detail, Shampoo, Coming Home, Bound for Glory, and Being There-not exactly a vita to be shrouded in black crêpe. Ashby brings a shaggy narrati looseness to this crime-thriller material; he burrows joyously into the weak joints and assorted indiscretions of the story, springing loose some of the most raffish and entertaining scenes in recent American movies.

His hang-loose approach hangs very well indeed on the stern, mystical, noirish attitudes of the plot, which has been adapted (by David Lee Henry and Oliver Stone) from books by the popular crime writer Lawrence Block. The hero is an alcoholic and seedy man of honor-the dour ex-cop Matthew Scudder (left Bridges, looking like Nick Nolte). Like the private-eye heroes of the forties classics, Scudder enters into ambiguous and sinister situations of unlimited danger. Asked to show up someplace he's never heard of, Scudder wanders into a cliffside mansion in Malibu, wondering whether the place is a gambling club, a whorehouse, or both. A beautiful girl he's never seen before. Sunny, drapes herself around his neck. She turns out to be a very frightened booker, and she demands his protection. As Sunny, the exmodel Alexandra Paul gives an undeniably entertaining masochistic perform-



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ance, fluttering her evelids at Bridges and helplessly pulling her clothes off. Sunny is a more explicitly whorey version of every lost, seductive good-bad girl in forties movies, and Paul's very ineptitude as an actress only emphasizes Sunny's dumb vulnerability.

Anyone familiar with the genre will know what happens next. 8 Million Ways to Die has the seriousness of the old thrillers, which, no matter how farfetched, were always obsessed with the honor of the one lonely, incorruptible man. The decrepit Scudder, though he can hardly stand up some days, has to avenge the death of the terrified girl. What's fun about the movie is the proud sleaziness of all the other characters. The actors loosen up and play around with the roles, searching for corners. The black actor Randy Brooks, familiar from television, plays a swank pimp as a combustible, indignant man who feels oppressed by other people's low assumptions about him. Another TV actor, Andy Garcia, wears slick black hair in a tiny ponytail and talks with small, ferretlike twitches. Garcia, as a Colombian drug dealer, lives in obscenity-he brings darting energy to every little dirty moment.

These arrogant lowlifes dress in silk suits and live in houses designed by Gaudi, yet they perpetrate the vilest aggressions-verbal, physical, and spiritual-against one another. Not knowing exactly where you are going can release extraordinarily funny and satisfying tensions, so Ashby, upping the ante, allows the actors to improvise, using their struggle to make a scene as a way of increasing the atmosphere of crazy aggressive-ness. The profanities build up, in lunation repetitions; Jeff Bridges and Rosanna Arquette, as the smart prostie who helps Scudder, develop a Punch-and-Judy rhythm together, and the whole movie explodes in a prolonged violent confrontation that for sustained hilarity and wildness makes the weekly shootouts in Miami Vice look tame. Ashby pushes scruffy naturalism to the border of farce. Going to see 8 Million Ways to Die won't improve your life in any way, but you might have a great time at it.

In brief: Echo Park IS AN ENTIRELY pleasant home-movieish picture about young people in Los Angeles living on the fringes of show business. As we can see immediately, none of them is going to get anywhere, but it's a measure of the movie's charm that this fact makes us neither outraged nor sad.... In the concert film Home of the Brave, Laurie Anderson's face and body make a great camera subject, and some of the imagery and sounds are suavely elegant, but the movie, unlike the Talking Heads' Stop Making Sense, is devoid of sustained interest and dramatic nower.



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Books/Rhoda Koenig

ADAM AND EVE ON A RAFT

"... In a world without social texture or detail. Hemingway's stickfigure characters drift wherever their appetites take them. . ."

The Gardon of Edon, by Ernest Heming- veal is a sullen and passive one. Though way, Charles Scribner's Sons: 247 pages: \$18.95

THE PUBLISHER OF ERNEST HEMINGWAY'S new-old novel (Ernest Hemingway, dead, writes more than Harold Brodkey, alive) has proscribed quotation from it for the next few weeks. I therefore cast about for someone else to quote, and fell happily on Wyndham Lewis, who nailedindeed, crucified-the Hemingway hero in a 1934 essay entitled "The 'Dumb Ox." Lewis charts the distance between Hemingway's precise, powerful crafts-manship and his heroes' lack of will, describing his characters as not merely puppets but "drugged or intoxicated marionettes," leaves blown about by a violent wind. He shows how Hemingway, having earned his style at the chubby knees of Gertrude Stein, was imprisoned by the limits of that style: "This infantile, dull-witted, dreamy stutter compels whoever uses it to conform to the infantile. dull-witted type. He passes over into the category of those to whom things are done, from that of those who execute-if the latter is indeed where he originally belonged." And then he delivers the coup

The sort of First-person-singular that Hem-ingway invariably invokes is a dull-witted bovine, monosyllabic simpleton. This lethargic and stuttering dummy he conducts, or pushes from behind, through all the scenes that interest him. This burlesque First-per-son-singular behaves in them like a moronesque version of his brilliant author. He Steins up and down the world, with the big lustre less ruminatory orbs of a Picasso doll-woman... [He is a constipated, baffled, "frustrated"—yes, deeply and Freudianly "frustrated"—wooden-headed, leaden-witted, heavy-footed, loutish and oafish mar onette-peering dully out into the surround-ing universe like a great big bloated fiveyear-old-pointing at this and pointing at that-uttering simply "CAT!"-"HAT!"-

Now, this passage is itself bloated, and a bit too wicked to be entirely true, but it does shake loose all the nonsense about Hemingway's noble, virile, lonely-butbrave heroes. When one wipes away the image-of Gary Cooper, or of the author. grinning next to a rifle or a large dead fish-that tends to overpower his creations, the personality his characters re-

we see them on the battlefield, the Riviera, or in the African hills rather than on the assembly line, they are just as much at the mercy of decisions made higher up: by fate, or the Fascists, or a crazy, structive woman. But Hemingway's stubby, stoic diction usually invests his helpless heroes with grace (the famous "grace under pressure"), and so dignifies their limpness that one forgets to question their assumption that a beautiful swan dive is the most masculine response to circumstances.



situation is so ludicrous that all of Hemingway's art cannot keep us from seeing it as profoundly dishonest, or from seeing his hero as irritatingly weak and immature (immaturity being one form of dishonesty). It is clear, also, that Hemingway is limited not only by his style but by his reluctance to give his characters any psychological depth (why else choose a style that flattens them out?). As a result, the book becomes an uninteresting mystery: Why do the characters behave the way they do? Why do they put up with each other? And, finally, why should we

The scene is southwestern France, Spain, and the Riviera in the 1920s, during the extended honeymoon of David and Catherine Bourne, a writer and an heiress. Right from the beginning, we know she is one of Hemingway's devilwomen (if we're in any doubt, he calls her "Devil"). Over breakfast in an outdoor cafe, she tells David (oh, what the hell, let's quote), "I'm the destructive type, and I'm going to destroy you." We might wonder why she feels this way (they're three weeks married) or why David doesn't resist her, but if we do we're the only reflective types around. As the novel proceeds. Catherine grows ever crazier and nastier, and David glummer and more defeated. Jealous of his writing. she picks a quarrel whenever news and reviews of his recently published book arrive. At one point, girlishly affectionate and eager to make up, she delivers the ultimate patronizing-killer line about his new work: "I'm so proud of it already and we won't have any copies for sale and none for reviewers and then there'll never be clippings and you'll never be self-conscious and we'll always have it

Catherine also has a habit of turning into a boy when the moon is full, or the clock strikes midnight, or something. Every so often she announces, "Now I'm a boy too and I can do anything and anything and anything" or "Should I make love this time as a girl?" or "I'm going to the Prado in the morning and see all the pictures as a boy." She even tells a luncheon guest that she's a boy sometimes; he courteously asks, "What are you right now?" All this makes David more and sulk and brood about how their marriage is doomed. The sexual aspect of this

"...Hemingway's sexual naughtiness is dated, as are his two female types—the comfy sleeping bag and the evil bitch..."

game of hide-and-seek is pretty vague, but it seems to consist of Catherine's inserting her finger in a naughty place. Or naughty for the 1940s and '50s, when Hemingway was writing this book. Now it seems laughable that love shall die and the best and brightest hopes of earth depart because of some silly talk and some iggery-pokery under the covers.

After several chapters of lovemaking and swimming and visits to the coiffeur (Catherine gets her hair cut shorter and shorter, to look more boyish), the folie à deux becomes a ménage à trois. Marita, a dark French girl, meets them in a café and ditches her girlfriend for the Bournes. "Your wife is wonderful and I'm in love with her," she tells David as soon as they're alone, and "I'm in love with you also. Is that all right?" There follow several more chapters of swimming and lovemaking and eating in cafes-David with Catherine, David with Marita, Catherine with Marita, but never, though the two women beg him (oh, how they beg him!), David with Catherine and Marita, David keeps on refusing such French tricks, though one couldn't find a more accommodating girl than Marita. "Nothing that I do is important," she

The Garden of Eden has been called a very "modern" book by the Scribner's editor who carved it out of the 1,500 manuscript pages Hemingway left behind ("Papa's New Baby," by Eric Pooley. April 28l. He was talking about the characters' short hair and sexual game-playing, but the novel is modern-or postmodern-in another sense. The stick-figure characters, the absence of social texture and detail, the way the people drift helplessly wherever their appetites (or other people's appetites) take them-all this vagueness is typical of Hemingway imitators such as Ann Beattle or Raymond Carver and the writers who imitate them. What's dated about it is Hemingway's division of women into the bitch destroy er and the comfy sleeping bag. Marita is never more than a dark, smiley, sweetsmelling cloud; Catherine is always out for blood. The real forbidden subject in The Garden of Eden is David Bourne'sread Ernest Hemingway's-need for an evil woman whom he can blame for the failure of their relationship, whom he can use to locate his spiritual puniness out-

side himself. Or perhaps, to be pessimistic, this story is a contemporary one after all—a story right for a time of backlash against all those uppity feminist women. The evil Catherine—the one who talks back—is routed at the end, and the field is left to David and the doormat Marita.

There is, broken up throughout the mole, a short story David is writing, about going on an elephant hunt with his father. The dying elephant looks at him with the eye of someone who has been bettered. Like almost any Henningswy above his empty, overblown novels. Perhaps, instead of going for the million-dollar kill, it would have been kinder to Henningswy if his family and Scribner's had not added one more happess novel to retain the control of the property of the control of the property of the control of the c

BY OUR CONTRIBUTORS

The Professor and the Prostitute, and Other True Tales of Murder and Madness, by Linda Wolfe. Houghton Mifflin; 228 pages; \$16.95.



Theater/John Simon

SPEEDED-UP O'NEILL. TARTED-UP FELLIN

"...Jonathan Miller ingeniously butchers Long Day's Journey; in Sweet Charity, Bob Fosse debases a good Italian film...

Into Night isn't merely slaughtering hogs or cows; he is slaughtering the greatest play written by an American. This squarely places Jonathan Miller, the British director of the present revival, into the category of master butcher extraordinary. I have seen bad productions of this

towering masterpiece, but none that so ingeniously and incontrovertibly totaled it. If the butchers' guild of Nuremberg competed for a prize, Miller could be their Walther von Stolzing.

His perversity (and his entire career as a director is founded on it) is threefold here. First, the pacing. Miller has manifestly aimed for the equivalent of the fourminute mile: A running time of under three hours (including one intermission) is, in fact, considerably better than four minutes for a miler, and worse than anything for O'Neill. The actors were clearly goaded to deliver most of their lines (occasionally also trimmed and fiddled with) as if trying to outdo one another at tongue twisters or practicing to narrate the tango in the Sitwell-Walton Façade, the speed of delivery enough to daunt a Chuck Yeager; it is murder for the moods, meanings, and implications of O'Neill's masterwork. What should brood, bubbles: what should sing out, rattles on: what should groan or cry out in pain, motorcycles and machineguns along

Next, the overlapping. Miller, who also directs opera, frequently has two, three, or four characters talking, shouting, or muttering simultaneously-God knows how they can respond to statements they could not possibly have heard-so that much of the time we're listening to something like the sextet from Lucia di Lammermoor without the music. As an experience, this ranks somewhere between the fingernail on the blackboard and Chinese water torture. Further, it guarantees that goodly chunks of the play go directly down the drain, and even the parts that you miraculously manage to unscramble or catch on the supersonic wing cannot begin to sink in and reverberate in the

WHOEVER BUTCHERS Long Day's Journey soul. If the record-breaking time is meant to make it easier for an audience to sit through this long, difficult work, the result is the exact opposite: Whereas O'Neill can rivet us for hours at a normal speed and without aural smog, miler Miller mangles our ability to concentrate

and loses our attention POWERLESS TYRONES: Jack Lemmon and Bethel Leslie.

Third, some of the casting. As Jamie,

Kevin Spacey does the best one can if forced to play a falling-down drunk delivering complex speeches at breakneck speed with impeccable diction; it is a sorry miracle, but a miracle nonetheless. Even better is Peter Gallagher, who, as Edmund, actually manages to convey the illusion of a deliberate, spacious delivery while coerced to keep up with the pack. However, as Mary Tyrone, Bethel Leslie is the second-greatest piece of miscasting in recent theatrical history. Though she can fire off lines even faster than the rest without losing clarity of diction, and her readings have moments of cogency and aplomb, she is basically an overage soubrette: a light-voiced, lightweight actress.

not without charm, but hardly the rav aged wraith, the noble ruin she is meant to be-indeed, she even looks too young and insouciant. As Cathleen, a formerly surefire part, Jodie Lynne McClintock

proves that no role is foolproof.

Now for the greatest piece of mis-casting: Jack Lemmon as James Tyrone. Lemmon is an amiable and accomplished movie comedian, with shtick amusingly coming out of his cars. Here he plays Tyrone as if he were doing burlesque or, at best, a Billy Wilder movie with every lovable old trick and comic mannerism unleashed on O'Neill's tragedy. Not that the part, or play, is without humor, but you cannot do James Tyrone looking like the Kentucky Fried Chicken Colonel, and doing a cross between Alan King and Professor Irwin Corey, with cacklings and croonings and rubbery expressions reminiscent even of-of all people!-huggable old Jack Lemmon. Even his walk is absurd: a shuffling, shambling octogenarian's rather than that of a 65-year-old young for his age. O'Neill's Tyrone, the archetypal matinee idol, wasted his life touring in The Count of Monte Cristo; Lemmon's Tyrone must have been touring in Abie's Irish Rose. And I wish he wouldn't commit the ghastly (and anachronistic) mistake of saying "Keep your dirty tongue off of [sic] Ireland."

Miller has committed lesser errors as well, such as keeping the cast busy with clever but often extraneous business that further distracts from the text. And he has made (or let) Tony Straiges design a house that looks like a provincial funeral parlor, only less cheerful, surrounded-and even invaded-by palpable blackness, As Richard Nelson (no doubt at Miller's behest) has unlighted it, morning looks like midnight, and midnight like Tartarus. Willa Kim's desperately white costumes seemed to be designed solely to catch every last bit of available light. Uncalled for by the stage directions, a grand plano has been put on the stage. Though the brothers occasionally chase each other around it, it serves no real purpose until near the end, when the drugged, time-tripping Mary wistfully picks out a few nostalgic notes on it with one hand. That is as much as Miller's tinkering gets out of the sublime and awe-inspiring music of O'Neill's drama.

THE MUSICAL Sweet Charity STRUCK ME as a great yawn back in 1966, and to bring it back after a scant twenty years seems to me rushing things a bit. Based on Nights of Cabiria, one of Fellini's loveliest films (which does get better with repeated viewings), it was turned into a conventional musical with book by Neil Simon, score by Cy Coleman and Dorothy Fields, and choreography and staging by Bob Fosse, who also conceived the whole thing as a vehicle for his then wife, Gwen Verdon. Although there were a couple of good production numbers in the first act, and Miss Verdon did some charming work, there was little to recommend this transmogrification of Fellini, wherein, as I wrote then, "prostitutes become dance-hall hostesses, predators become bumblers, sex becomes a runningand-smirking gag, and a bootless pilgrimage to the shrine of a miraculous Virgin becomes the apparition of a comic fairy godmother in Central Park," And in Big Deal. Fosse has done the same sort of thing to another delightful Italian movie: it makes you wonder what the Italian cin-

ema could possibly have done to him to merit such a double whammy.

The Neil Simon one-liners do not blend well with the Italian source material, and they are not even up to Simon's best, but then it must be easier to make a silk purse out of a sow's ear than a New York taxi dancer (assuming there still are any) out of a Roman whore. Coleman's tunes here are remarkably unmelodious: "Big Spender," the hit number, is not my idea of a numero uno: "If My Friends Could See Me Now," though more tuneful, is also more hackneyed; and the prin-cipal ballad, "Too Many Tomorrows." sounds like far too many yesterdays. The Fields lyrics are pleasant, but the Ralph Burns orchestrations brashly accentuate the melodic sterility.

Robert Randolph, whose original score yet lawe by now forgetten, has designed for instant oblivion this time: mostly intertities spelled out in lights, sliding panerities per section of the participation of the and lighting that goes from one predictable primary color to the next on the cyclorams behind them. It is inexpensive, when the prediction of the color of the color of the prediction of the robe of Big Deal. The excellent Patricia Zipprod. a great contriver of satisfact productions, and the color of the prediction of the production of the prediction of the production of the prediction of prediction of

Some of the choreography still works asshaply, shough little of it is integrated into the story line. But, as I remarked about Bay Deal. Fosse's choreographic signature is too insistent and initiated, and it may be that choreographers who work their way up from the and perdurable than those with a balletic or modern-dance background. Of course, this is a revivale but sows the recent Brigadoon, in which Agnes de Mille's much older dances held up much

Debbie Allen, the present Charity (née Cabiria), is also a problem. A dazzling performer in every department, she nevertheless lacks the sine qua non for this role-vulnerability, of which Gwen Verdon had a sufficiency, and of which Giulietta Masina was made from top to toe. Miss Allen is a good enough actress to act vulnerability when she can remember to do so, but you do not fully believe that she is in any real danger of being overwhelmed by things, that she might, literally or figuratively, go under. Conversely, though Michael Rupert is a highly accomplished and engaging Oscar, he does not have the necessary ambiguousness. the potential threat that John McMartin brought to the part in 1966. Mark Jacoby, though better than lames Luisi in the original version, has neither the dissipat-



NEW YORK STYLE



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2045 Broadwoy at 71st Street. Tel. 787-3954 Mon.-Fri. 10 to 8. Sat. 10 to 7. Sun. 12 to 6. ed suavity nor the over-the-hill pathos of an aging Continental mattnee idole but Bebe Neuwirth and Allison Williams are great fun as Charity's sidekieks. "And so she lived hopefully ever after," reads the final supertite, in which "hopefully" is, for a change, correctly used. Small as this contribution is, Sweet Charity may do more for Broadway's grammar than for its glamour.

The Petition, CONCOCTED BY BRIAN Clark, goes Aristotle's unity of time one better: It is barely able to squeeze outby way of a late curtain and overlong intermission-the two hours this inaction is meant to last. Until you have seen this one-and I hope you never do-you have not encountered manipulative, exploitive, and formulaic playwriting in its purest form. Even more than in Whose Life Is It Anyway?, Clark here pulls every gimmick known to man, without, however, being able to mask the fundamental hollowness. What resounds on the stage of the Golden is a vessel made of tin, 100 minutes in circumference, and complete-

First, you get yourself a couple in their eighties and set them to marital infighting. This is always good for cheap taughs because the average age of the audience for this sort of thing is 70, and they beam at the idea of having another decade of jolly sparring to look forward to. Next. you throw in an arbitrary bone of contention, in this case the discovery that General Sir Edmund Milne and his devoted Lady Elizabeth are on opposite sides of the political fence, something they would have normally unearthed four or five decades earlier. According to the strict rules of by-the-numbers playwriting, sex is next. In this case, geriatric sex, which allows the oldsters in the audience to hope that they still have a decade of jolly intercourse to look forward to. Hereupon the schedule calls for a major revelation involving one of the characters on which to pin Act One, to be followed by a major revelation involving the other, on

which to hang Act Two. The last trick, or trump, is the shadow of death, which livened up so much of Whose Life. Someone has only three more months to live, which is carefully calculated to be heartbreaking yet allow the Milnes to pack in one more brief lifetime of unalloyed devotion now that all the skeletons are out of the closet and all the stops out of the organ. The formula calls for interlarding the tears with as many inferior jokes as possible. (The jokes cannot be superior, otherwise their author would not be a formula playwright.) Their quality here can be judged by the fact that one of the loudest laughs comes on the old wheeze about closing your eyes and thinking of England-not even correctly told. Which tells you something about the audience too. Jes-

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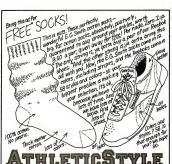
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sites Trudy brings her cuttomary united and grace to Ellasheth, even though her volce, these days, towage rather too metallically. Humber Corony is thoroughly competent, but lacks charm as well as a what being married all these years to an Englishwoman and that fine speech constant Timothy Monthé dul for him. To miss"—pronounced to rhyme with "cheese." If so tenough, all the way down the line—even if the gat staging is canny set by follow Bury.

DITTO FOR The Boys in Autumn, ANother scarcely 100-minute duologue, this one by Bernard Sabath. Tom Sawyer, in advanced middle age, seeks out Huck Finn, who now lives as a recluse on top of the hill where the two gamboled in their youth. Act One is taken up with whether the misanthropic Huck will reveal himself to Tom, who, with remarkable obtuseness, does not recognize him, and whether, after that, he will send his needful old friend packing. This act is eked out with profuse references to and several re-enactments of key scenes from the relevant works of Mark Twain, and could perhaps be used as part of an adult-education course in American fiction. God knows it couldn't be used for much else.

In Act One we also get hints of certain sexual irregularities in Tom's adult life, which are then copiously exploited in Act Two, to be followed, like the night the day, by certain revelations about Huck's unorthodox widowing. And what do we get by way of resolution? The old boys resolve to realize a youthful scheme to go off to Brazil, which is usually where the nuts come from.

The playwright tells us that (a) he has always wondered about what became of his favorise characters after the book or movie they were in ended, and (b) "it's never as simple as just 'lighting out for Ferritory." Now, have you not always run from party bores who regalest you will peculiations about what happens will be the property of the property

from part to pare, but there is something deeply satisfying about his ideopyneratic economy that says so much, and so puntly, with so little effort. Tom was always less interesting than Huck, and support to the same part of the

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HERE'S A SALE ON WOMEN'S SEPARATES (sizes 4-14), many in silk. Silk tops, skirts, and pants, retail \$60-\$130, here \$19-\$60; linen tops and shorts, retail \$60-\$100, here \$19-\$45; striped linen tops, pants, shorts, and skirts, retail \$60-\$140, here \$20-\$60; cotton T-shirt-fabric tops, pants, and skirts, retail \$28-\$60, here \$14-\$29: cotton-and-ramie floral-iacquard separates, retail \$60-\$140, here \$25-\$65; cotton-print blouses, retail \$50-\$100, here \$24-\$39; selected Silk Elegance blouses, retail \$50-\$60, here \$15. Also, one- and few-of-a-kind samples. M.C., V. accepted; no checks; all sales final. Silk Elegance, Inc., 293 Seventh Ave., near 26th St., eighth floor (206-7707); Mon.-Fri. 10 a.m.-6 p.m. and Sat. till 4 p.m.; through 5/10.

SPRINGTIME AT THE RRG

THE SPRING SALE AT THE BROOKLYN BOtanic Garden features plants for indoors and outdoors. Examples: African violets in bloom (4-in. pots), here \$3; scented,

Martha Washington, and sugar-baby geraniums (4-in. pots), here \$2.75 and up; 4to 5-ft. house trees, including areca palms, Schefflera arboricola, and Ficus benjamina (10-in. pots), here \$16.50-\$22.50; basil, marjoram, mint, rosemary, and thyme (3-in. pots), here 75 cents to \$1.25; field-grown French tarragon (4-in. pots), here \$2.75; unusual orchids and romeliads, here \$2 and up; impatiens, fuchsia, asparagus and Boston ferns, spider plants, and more, in hanging baskets, here \$4.50 and up; trained bonsai, here \$12-\$600 (pre-bonsai material available); perennials, including wildflowers, shrubs, and vines, here 75 cents to \$1.25 (for 4-in, pots) and \$1.50-\$2.25 (for 6-in. pots); houseplants (4-in. pots), here \$2; miniature cyclamen, streptocarpus, and New Guinea impatiens plants (21/2-in. pots), here 75 cents and \$1. Clay pots, all sizes, 25 cents each. Checks accepted; no credit cards; all sales final. Brooklyn Botanic Garden, 1000 Washington Ave., Brooklyn (718-622-4433). Call for directions. Sale Wed. 10 a.m.-7 p.m. and Thurs.

till 3 p.m.; 5/7 and 8 only. Rain or shine. PAMPER YOURSELF

THIS PRETTY, WELL-APPOINTED SALON IS offering spring beauty specials, which include: manicure, pedicure, facial, full-leg wax, haircut, and body massage, was \$197, now \$155; manicure, pedicure, facial (with Aloe Vera mask), was \$107, now \$806, full-leg wax and body massage, was \$80, now \$65; vegetable facial (or slough off winter's dry skin cells (or slough off winter's dry skin cells (or now \$95, By appointment only. Checks accepted no credit careful. Gall Gall accepted no credit careful. Gall Gall foot (980-6559) reseased. (or 10 a.m.-6 p.m. and Thurs. till 8 p.m.; through 615.

GIFTS

HERE ARE UNUSUAL AND INEXPENSIVE gifts from this wholesaler's catalogues. For example, blue suede desk accessories: blotters, retail \$34, here \$17; pencil cups and memo holders, retail \$16 and \$16.50, respectively, here \$8 each; envelope holders, retail \$18.50, here \$9; 5-by-7-in, picture frames, retail \$20, here \$10. Vinyl cosmetic clutches with magnifying mirror, retail \$8, here \$4; Lucite desk organizers, retail \$12, here \$6; automatic nail dryers, retail \$12, here \$9; one-cup electric coffee-makers, retail \$30, here \$15; compartmentalized pill cases, retail \$13, here \$9; tiny dual-voltage irons, retail \$18.50, here \$12; automatic iewelry cleaners, retail \$25, here \$13; radio-book

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no CODs or credit cards. D'Amico Foods, 309 Court St., Brooklyn, N.Y. 11231 (718-875-5403, ask for Frank); Mon.-Sat. 10 a.m.-7 p.m.; through 5/31.

BLINDS, PAINT, WALLPAPER

lights, retail \$19.95, here \$12; hand drills, retail \$16, here \$8; flexible screwdrivers.

retail \$15, here \$10; travel raincoats, retail \$8.50, here \$5; men's travel kits, retail \$25, here \$13; dresser valets, retail \$22.50, here \$12. Also, lingerie, games, and more. Cash only; all sales final.

Schildkraut Giftware Corporation, 48

West 37th St., sixth floor (594-9606):

CHEESE BY MAIL

D'AMICO FOODS, KNOWN FOR ITS COFFEE, has opened a new cheese-by-mail divi-

sion, and is reducing its prices 20 percent (prices listed are for freshly cut pieces of

approximately 1 lb. each, securely wrapped, and shipped UPS in the conti-nental U.S.A.). Gorgonzola, was \$7.99,

now \$6.39; Auricchio provolone, was \$7.99, now \$6.39; handmade parmigiano

Reggiano, was \$8.99, now \$7.19; Locatelli

sheep's-milk Pecorino romano, was \$5.99, now \$4.79; imported Gouda or smoked Gouda or Norwegian Jarlsberg,

was \$3.99, now \$3.19; Italian Fontina, was \$5.99, now \$4.79; Sicilian caccioca-vallo, was \$6.99, now \$5.59; French portsalut, was \$4.49, now \$3.59; Sicilian pe-

pato (peppery cheese), was \$6.99, now \$5.59; soppressata Italian-style salami,

was \$3.99 (for approximately ½ lb.), now \$3.19; twin-stick pepperoni, was \$4.99 (for approximately 1 lb.), now \$3.99. Minimum order, 2 lbs. (can be assorted); specify grated or whole for cacciocavallo,

parmigiano, Pecorino, or pepato; add \$2

for postage and handling and 20 cents for each additional lb. Free brochures available. Checks or money orders accepted;

Mon.-Fri. 10 a.m.-4 p.m.: through 5/9.

NEW YORK PAINT FAIR IS HAVING AN ANniversary sale on all of its paints and decorating accessories. For example: 1/2and 1-in. horizontal and 2- and 31/2-in. vertical Levolor blinds, 55 percent off list; other brands of vertical blinds, 55 percent off list; 1/2- and 1-in. horizontal Ball blinds, 60 percent off list. Levolor readymade shades, any size in stock to 72-in. long, here \$29.95. Also discounted: Varosol and Delmar pleated shades: made-toorder Roman and balloon shades, roll-up shades, wood blinds, and ready-made shades. Measuring and installation available. All house paints or paint products, now at least 20 percent off: Benjamin Moore Enhance latex flat paint in readymixed colors, here \$8.88 a gal.; Style Cote latex flat paint in 2- and 5-gal. cans, here \$5.95 a gal.; Pratt & Lambert Prohide latex flat paint (white only), here \$8.88 a gal.; all case lots of vinyl floor tiles, now 15 percent off list; in-stock vinyl floor

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tiles, here 89 cents to \$1.98 a tile; ceramic tile at wholesale prices; in-stock grasscloth wall covering, list \$24.95, here \$8.88 per single roll (sold in double lots only); all wall coverings, including Laura Ashley, Country Gear, General Tire, Sellers Josephson, Marimekko, Manuscreens, and Schumacher, 25 to 33 percent off; carpeting, here \$8.88 and up (installation additional). All non-sale items, now 15 percent off. Free delivery within Manhattan. M.C., V., checks accepted; all sales final. New York Paint Fair, 1587 Second Ave., near 82nd St. (734-6900); Mon.-Fri. 6:30 a.m.-6:30 p.m. and Sat. 8 a.m.-5 p.m.; through 7/31.

SETTING TABLES

VOSTA RODA IS HOLDING ITS ANNUAL warehouse sale on overstock, discontinued styles, and factory seconds. Just a few examples: Chateau stemware, retail \$19.50 a stem, here \$6.50; Line stemware, retail \$27.50 a stem, here \$6.50; crystal figurines, retail \$39.50, here \$12.95; fulllead-crystal vases, retail \$140, here \$75; full-lead-crystal bowls, retail \$90, here \$30; crystal platters, retail \$42.50, here \$12.95; Space twenty-piece (service for our) dinnerware sets, retail \$195, here \$45. A.E., M.C., V., checks accepted; all sales final. Kosta Boda USA, Ltd., 4 Sperry Rd. Fairfield. N.J. (201-575-5595). Call for directions. Sale Thurs. 10 a.m.-8 p.m., Fri. till 6 p.m., and Sat. till 4 p.m.; 5/8-10 only.

FURNITURE

THIS DISCOUNT-FURNITURE SHOWROOM is selling in-stock and special-order merchandise as well as floor samples at well below its usual prices. In-stock: leather six-seat sectional seating units with fullsize sofa bed, were \$3,600, now \$1,595; seven-piece gray Herculon modular seating units, were \$2,150, now \$1,275; 42-by-72-in. polyurethane-finished travertinemarble dining tables, were \$1,800, now \$680. Special-order: three-piece Italian lacquer wall units, were \$1,950, now \$990; French hand-carved chairs in your choice of finish and fabric, were \$1,075, now \$544; Sealy Posturpedic sofa beds in your choice of fabric, were \$1,175, now \$699; fully upholstered dining-room chairs in your choice of fabric, were \$275, now \$145. Samples: mahoganyand-rosewood corner wall unit with Murphy bed, was \$18,000, now \$7,500; Thomasville ten-piece eighteenth-century-style mahogany dining-room set, was \$8,900, now \$3,895; Bernhardt Oriental-style eight-piece bedroom set, was \$3,950, now \$2,375. Delivery additional. M.C., V. accepted; checks accepted as deposits only; all sales final. Foremost Furniture Showrooms, Inc., 8 West 30th St., tenth floor (889-6347); Mon.-Sat. 9 a.m.-4 p.m. and Thurs. till 7 p.m.; through 5/10.

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The above ove just a part of what HRC affers its mambers at .39 Whitehall All other lacotions are powers of no extra cost. Outdoor pool subject to city approval



A Complete Entertainment Guide for Seven Days Beginning

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MUSIC & DANCE

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> ____199____ NIGHTLIFE

-201---RADIO

-202= TELEVISION



In this listing of movie theaters to the greater New York area, the Manhattan theaters are luxed geographically; those in the Bornz, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street 1. FILM FORUM-Watts St. at Sixth Ave. 431-1590. #1-Thra May 13: Rostine Pleasers. #2-Thra May

15: Kurotzwa: The Works, May 2-8: High and Low (newly subtitled; new print). May 9-15: Horse. THALIA SONO—Vandam St. at Sixth Ave. 675-0496. May 7: Medium Cool; if ... May 8: M; The Theoremsy Opers. May 9-10: Mode in U.S.A.; Becein-less (1959). May 11: The Danned; The Senager (1967). May 12: Going Places; Get Out Your Handkerchiefs. May 13: What Eur Happened to Boby Jane?; The Nanny.

3. ESSEX-Grand St. nr. Essex. St. 982-4455. Thru May 8: Cut and Run. Opening May 9: In the Shadow of Kilimenism 4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. 674-2560. #1—Smooth Talle #2—Thru

May 8: 28 Up; Broken Reliabou. Beg. May 9: The 19th International Tournet of Animation. S. WWERLY—Sixth Ave. at W. 3rd St. 929-8037.
#1—Data Herlinds and Her San #2—Parting Glouces. 6. STH STREET PLAYHOUSE-8th St. E. of Sixth Ave.

674-6515. Thru May 8: Brezil 6-74-6315. Into May 8: Dress.

FIREJERS 80—54. Mark's Pl. E. of Second Ave.
254-7400. May 7: In The Out Life, It's Late I'm diskMay 8: The Long, He Samener, Hall May 9-10: Musele
Aloy, Musele at the Calling May 11: Little Women
(1933), Price and Populsion. May 12: The Eurony of Modance &c. ..., Le Plaint, May 13: The Criminal Code
Crime and Paucheness (1935).

9. CINEMA VILLAGE-12th St. E. of Fifth Ave. 924 3363. May 7-8: The Externationing Angel, Thea Obscure Object of Desire, May 9-10: Rope, The Trouble With Herry, May 11: Klue, Irms le Douce. May 12-13: La Streda; Juliet of the Spirits.

10. RKO ART GREENWICE—Greenwich Ave. at 12th St. 929-3350. #1—Jo Jo Dancer, Your Life Is Calling. #2-Out of Africa.

11. QUAD CINEMA-13th St. W. of Pifth Ave. 255 8800. #1-Deek of the Night. #2-The Trip to Bounti-ful. #3-Thru May 8: F/X Beg, May 9: Deset Heers. #4-Thru May 8: The Official Story. Opening May 9: Famny Dirty Little Wer.

14th-41st Streets

20. 23RD STREET WEST TRIPLEX-23rd St. W. of Eighth Ave. 989-0060. #1-Thru May 8: Crat Sleeping Beauty. Opening May 9; Short Cucuit. #2-8 Million Ways to Die. #3-The Gods Must Be Creay.

 GRAHERCY—23rd St. W. of Lexington Ave. 475-1660. The Money Pit. 22. BAY CHEMA—Second Ave. nr. 32nd St. 679-0160. Thru May & Violett Are Blue, Opening May 9: Short Circuit

23. MURRAY RILL-34th St. W. of Third Ave. 685-7652. Hennah and Hirr States 24. 34TH STREET EAST-34th St. W. of Second Ave. 683-0255. On Valentine's Day. 25. LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave. 532-5544. #1—Wise Guys. #2—Leg-end. #3—Blue City.

42nd_60th Streets

30. BKO NATIONAL TWIR—B'way nr. 44th St. 869-0950. #1—Thru May 8: Cut and Run Opening May 9: Shore Circuit. #2—Jo Je Doncer, Your Life Is Calling 31. LOEWS ASTOR PLAZA-44 St. at B'way, 869-8340.

32. LOEWS STATE—B'way nr. 45th St. 575-5060. #1—Blue City. #2—Thru May 8: Gritters. Opening May 9: Fire With Fire.

CRITERION CENTER—B'way nr. 45th St. 354-0900. #1—The Color Parple #2—Hensels and Her Sis-ters. #3—The Money Pil. #4—When, Heathcliff The Movie #5—Out of Africa. #6—F/X.

34. EMBASSY 1-B'way nr. 46th St. 757-2408. Down and Out in Boarly Hills.

3S. MOVIELAND—B'way no. 47th St. 757-8320. Police Academy 3: Buch in Training. 36. EMBASSY 2—B'way nr. 47th St. 730-7262. Presty in Pink EMBASSY 3—Gang Mo. EMBASSY 4—Wise Gays.

37. RKO WARNER TWIN-B'way nr. 47th St. 315-8425. #1-Getting Even, #2-Marphy's Low 38. EMBASSY 49TH STREET-49th St. E. of Seventh

Ave. 757-7003. Sleeping Becuty. 39. UNITED ARTISTS TWIN—B way nr. 49th St. 247-1633, #1.—Thru May 8: 8 Millen Way to Die. Open-ing May 9: In the Sholow of Kiltensysts. #2.—Thru May 8: Agent on ite. Opening May 9: Deagerously



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AMERICAN SOCIETY OF PLASTIC AND RECONSTRUCTIVE SURGEONS, INC. MEMBER

40. CUILD SOTH STREET-50th St. bet. Fifth and Sixth Aves. 757-2406. Ference de Personne. 42. ZIEGFELD-54th St. W. of Sixth Ave. 765-7600.

43. EASTSIDE CINEMA-Third Ave. nr. 55th St. 755-3020. Thru May & F/X. Beg. May 9: Agent on Ice.

45. SUTTON-57th St. E. of Third Ave. 759-1411. Desert Biscon. 48. FESTMAL-57th St. W. of Fifth Ave. 757-2715. Down and Out in Beerly Hill

47. 57TH STREET PLAYHOUSE-57th St. W. of Sixth Ave. 581-7360. Home of the Bease

Ave. 581-7502, Home of the Brass.

48. NEW CARNEGHE—57th St. E. of B'wwy. 582-4582.

Thru May 8: Violets Are Blue. May 9-15: Greek Film. Pestival. May 9: Moniet, Indignesis. May 10-11: Greek Film. Vars.; Nore on Swedge, May 12: Varietie; Sweet Busch. May 13: Sweet Busch, Maste. 19. GOTHAM CINEMA-Third Ave. nr. 58th St. 759-

2262. Murphy's Law 50. PLAZA-38th St. E. of Madison Ave. 355-3320.

51, PARIS-58th St. W. of Fifth Ave. 688-2013. A Room With a View 52. D. W. GRIFFITH-59th St. at Second Ave. 759-4630. The Color Purple

 MANNATUN—59th St. bet. Second and Third Aves. 935-6420. #1—Jo Jo Dancer, Your Life Is Calling. #2—8 Million Ways to Die. BARONET — Third Ave. at 59th St. 355-1663. Letter to Brezhnov. CORONET — Violet: Are Blue.

 CINEMA 3-59th St. W. of Pifth Ave. 752-5959. Thru May 8: Lucas. Opening May 9: Short Circuit. 86. CINEMA I-Third Are, at 60th St. 753-6022. Echo Perk. CINEMA II-753-0774. Deart Heart.

61st Street and Above, East Side

86. UA GEMINI TWIN-Second Ave. nr. 64th St. 832-1670. #1—Thru May 8. Agent on Ice. Opening May 9: Dasprourly Close. #2—832-2720. Thru May 8: Band of the Hand. Opening May 9: Short Girait.

61. BEEKMAN-Second Ave. nr. 65th St. 737-2622. 62. LOEWS NEW YORK TWIN-Second Ave. nr. 66th St. 744-7339. #1—Blue City. #2—Legend.

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. 3 Men and a Cradle. LOEWS TOWER EAST-Third Ave. nr. 72nd St. 879-1313. Gisger & Fred.

65. UA EAST-First Ave. at 85th St. 249-5100. Thru May 8: Agent on Ice. Opening May 9: In the Shadow of

66. SOTH STREET EAST-86th St. E. of Third Ave. 249-1144. Cut and Run.

67. LOEWS ORPHEUM-86th St. at Third Ave. 289-4607. #1-8 Million Ways to Die. #2-Wise Cups. 66. RKO BETH STREET TWIN-86th St. W. of Lexington Ave. 289-8900. #1—Thru May 8: Murphy's Law. Opening May 9: Short Circuit. #2—Jo Jo Dancer, Your Life Is Calling.

61st Street and Above, West Side

SO, LOEWS PARAMOUNT-B'way at 61st St. 247-5070. Desert Bloom, 81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2720 #1—The Trip to Bountiful. #2—Smooth

757-2280. #1—The Trip to Bountij Telle #3.—The Official Story. 82. CINEMA STUDIO—B'way at 66th St. 877-4040 #1—Ren #2—Desert Hearts.

81—Na. he—Learn curre.
83. REERCH—Browy nr. 67th St. 724-3700. Thru May 24: Hellywood Dance Directors. May 6-7: Yeleatds and the Thirly Zieffeld Fellin. May 8-10: Gold Diggers of 1937. The Casy's All Herr. May 11-12: Sevent Falls: Enter Prode. May 13-14: Invitation to the Dance We. Brinn (1640). Dance, The Picase (1948).

84. EMBASSY 72ND STREET TWIN-B'way nr. 72nd St. 724-6745. #1-My Besutiful Laundrette. #2-Down and Out in Beerly Hills. 85. LOEWS 84TH STREET SIX-B'way at 84th St. 877-3600. #1-Hannah and Her Sisters. #2-Jo Jo Dencer, Year Life Is Calling. #3-Wise Guys. #4-Blue City.

#5-8 Milion Ways to Die. #6-Legend. 86. THALIA-95th St. W. of B'way. 222-3370. May 7: Gerlight; Anastaria. May 8: Tahu; Moone. May 9: One

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87. NETRO CINEMA-B'way nr. 99th St. 222-1200. On

Patientine's Loy.
88. OLYMPIA QUAB—B'way at 107th St. 865-8128.
81—Thru May 8: The Money Ph. Opening May 9: Steed Circle. 82—Thru May 8: Gentler Elsen. Opening May 9: In the Shedow of Kilimenyers. 83—Thru May 8: Cail and Run Opening May 9: Designosulf Color. 84—Thru May 8: Coliner. Beg. May 9: Trade Diery: Dence With a Stranger.

89. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—Jo Jo Donter, Your Life Is Colling, #2—Mur-phy's Law; Centing Even.

MUSEUMS. SOCIETIES, ETC

SERICAN MUSEUM OF NATURAL HISTORY—79th Se and Central Park West. 873-4225; Naturemax 496-0900. Adm. S7; members \$6: May 7 at 7; Forest o 496-0700, Adm. 37; members 36; May 7 at 7; Fisest of Mali by Robert Gardner, Gadant pessent. Free with museum adm.; South African Film and Lecture Series: the Commission of the testing and the Commission of the Commission of the Linguist speaker, at 4: Sand African Belleys in U. and Notion and Winnie Mendels, Naturemana. Theaters adm. 33; senior cinzens and eMelders 31.50; The Dress Is Alise: Hourly on the half hour, daily 10:30 a.m.-3:30, Wed., Fri.-Sun. at 4:30. Double features: idm. \$4.50; senior citizens and children \$3: Fri.-Sat at 6 & 7:30: The Dream Is Alive and Living Plane

at 6 oc 7:307. He Dream is Anne and Linnig Patter.
MINICAI MUSICEM 67 THE MOVINE IMME—Zukor
Theater, 34-31 35th St., Astoria. 718-784-74-8.
Adm. 54: video only, 52. Foccigs Video: Mary 9-10,
6:30-7-30: Why We Mes Love So Mark Technology
(Belgium, 1985) by Chris Dereon and Stefan Deconter. John Scalli: Master of Medodaman May 9 at 73:09. ificent Observion (1935) and The Immortal Serge (1943); May 10 at 7:30: Only Yesterday (1933) and aue Her to Housen (1945).

ASIA SOCIETY—Park Ave. at 70th St. 517-2742. Adm. \$5; students and senior citizens \$4. Funtasy/Anima-tion: May 9 at 8: Uproar in Heaven (China, 1964) by

BNOOKLYN COLLEGE—Whitman Hall, Brooklyn Center for the Performing Arts, Flatbush. 718-434-1500. May 12 at 5:300 Sleeck, Part I (France, 1985) by Claude Lanzanan; May 7 & 13 at 6 Part II. Adm. \$10: \$15 for both purts

CAMIST AND ST STEPROYS CHURCH—120 W. 69th St. 787-2755. Donation \$2,50; senior citizens \$1; free popoon. Films with Barbara Stanwyck: May 7 at 7:30-Lody of Burlespar (1943) by William A. Wellman. FILMS CHARAS—350 E. 10th St., bet. Aves. B and C. 982-0627. Adm. 52; members 31. May 13 at 8: Eren-tiva (Mexico. 1983) by Ruy Goerra, and Wosee My Age (1984) by Debrah Pearson.

FRENCH INSTITUTE—Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Ciné-Club: adm. \$2.50; students and senior citizens \$2; members free. May 7 at 1, 3:15, 6 & 8:45; Musisuppi Blass (1984) by Bettrand Tavernier and Robert Parrish.

celebrated

UNTER COLLEGE—68th St. and Lexington Avs. 772 4085. May 8-11: Reel Women: A Festival of Begin ngs. Opening night, May 8 at 6, at the Hunter Au-torium, adm. 56; film and reception 530: The ditorium, adm. 56; thm and reception 539; The Stronger and The Willians 80 Js. Lee Grant, Reception at 8 with Judith Crist, bosoning Grant and other film-makers. Remaining films at the West Building, adm. 54. May 9 at 6: Grifficent by Cludia Wellt, Well-present; at 9 Hierler Coursy, U.S.A by Barbara Kop-ple; Kopple present, May 10 at 2 America and Leava Hier bo Wina Rosenblum. Roundhum convent: at 4we by Nina Rosenblum, Rosenblum reaking the Silense, writer-producer Eva Fogelman resent; 6:30: Hester Street by Joan Micklin Silver; Micklin Silver present; at 9: Switkerens by Susan Sei delman; Seidelman present. May 11 at 12 noon. A Rai-sin in the San, with Ruby Dee; Dee present; 2:30: Wis-ness to War by Deborah Shaffer, Women Sanitation Weekers and A Profile of Carl Rains, both by June Ma-sell, and Remarkshle Women in History and An Interview With Lifew Gith, both by Astern Acker; filmmakers present; at 5: A New Leaf by Elaine May; May present. HSTITUTE FOR ART AND URBAN RESOURCES-P.S. 1, 46-01 21st St., Long Island City, 718-784-2084 Fee with nuseum adm. Redefining Gender. Mee

10-11 at 1: April 26 to Hold (1993) by the Soled, and

A Mee, When He Le Mee (1994) by Waleria Sarmeinton. They jume 15: Weed-com. 12-6: Assadele

WITEMATIONAL CLUTTE OF PROTOGRAPHY—Fifth

Mee, as \$445 & Sol-(717). Free with nuseum adm.

The. 12 none—S. Weed-Fig. 12 none—S. Sat-Sun. 11

In . 12 none—S. Weed-Fig. 12 none—S. Sat-Sun. 11

William, and Social Documentary in South Africa (South
Africa, 1996, highly by Omar Baddle) by Omar Baddle.

APAN SOCIETY—333 E. 47th St. 752-3015. Adm. 55. Films by Masahiro Shinoda. May 9 at 7:30. The Soundolout Advenuer of Baralken (Japan, 1970). EWISH MUSEUM—FIFth Are. at 92nd St. 860-1888,

with MUSEUM—Fifth Are, at 92nd St. 860-1888, --1889. Free with museum adm. National Jewish Archive of Broadcarting: Justice and Jenaslem Revisied: The Eichmann Thial 25 Years Later. Thru May 11: Videotaped trial sessions, 5un. 11 a.m.—6, Mon., Wed. & Thu. 12 noon—8, Tuc. 12 noon—8.

THE MITCHEM—512 W. 19th 5a; 255-5793. Free: Valor Viewing Room: Then May 31. The -Sat - 1-61-1-52. Super 8 to Tape Invasion of the Alaminum Prople by David Boom, From Romenze in Rolled by Poer Gibbons (gars 1-5 & 4-5 Eurent dally), 4-450. Recent Narrates 1-5 & 4-5 Eurent dally), 4-450. Recent Narrates 1-5 & 4-5 Eurent dally), 4-450. Recent Narrates Dayword by Faulette Phillippe 4:50-6: Tiper by request (by apositament), Adm. 5S; members free May 12 at 7 & 7-50. Valor by Seeins Vasulks, Vasulla present.

MILITATION THAT WORKSHOP—G. E. 'At S. S. 73:

ONC Construction St, members S. Personal Clinical Conference of the Confer

Free with museum adm. Tue. 12 noon-8, Wed.-Sat. 12 noon-5. Thru Juac 14: Bob Hope: A Half Century of Radio and Television. May 13-June 26: The Arts of Britain's Channel 4: Extending the Medium.

MUSEUM OF MODERN ART-11 W. S3rd St. 708-9490. Free with museum adm. Thru June 3: Projects: Judith Barry: Echs, a slide-Super 8-rideo installation. Titus Theater 1: May 8 at 230: The Films of Andrei Tar-Theater 1: May 8 at 2:30: The Films of Andrei Ta-kowkey, Stiffer (U.S.S.R., 1979); at 6: A History of Camera Mowement: Moscoe (1930) by Joseph von Sternberg, May 9-Aug, 10: Comedy, Italian, Style, May 9 at 2:30: Amow Min Atlanewi (Euly, 1969) by and with Alberto Sordi; at 6: Polwer di Saelle (Italy, 1973) by and with Sordi. May 10 at 2: Le Tesce (Italy, 1973) by and wath Soeds. May 10 at 2: Le Tener (Iraly, 1973) by Luigi Magni; at 5: Le Rogarza on le Pistole (Iraly, 1968) by Marro Monicelli. May 11 at 2: Bello Osesta Emigrato Australia Spoureble Compassana Illihata (Iraly, 1971) by Luigi Zampa; at 8: Le Gounde Guerra (Iraly, 1959) by Mario Monicelli. May 12 at 2:30: Denume Delle Gelene (Italy, 1970) by Estore Scola, with Marcello Mastroianni, Monica Virti, and Giancarlo Gian-nini; at 6: Directors Guild of America Fificeb-Anni-versary Tribute: Splender in the Grass (1961) by Elia Kazan, with Warren Beatty and Natalie Wood; Kazan ent. May 13 at 2:30: Lo Sceice Bionco (Italy, 1982) by Federico Fellini; at 6: (See May 9 at 2:30). Titus Theater 2: May 8 at 3: What's Happening?: Showars of the Blind Country (1980) by Michael Oppitz. May 10 2:30: Comedy, Italian Style: Deserte Rosse (Italy, 1964) by Michelangelo Antonioni, 5:30: The Fil Andrei Tatkovsky: Andrej Rabijjus (U.S.S.R., 1966). May 11 at 2: (See May 10 at 5:30); 5:30: (See Theater 1, May 8 at 2:30). May 12 at 6:30: Vidro Viewpoints: "Integrating Elements." Memoriam: Willard Van lancy Stalnaker Norwood. May 13 at 3 & 6:30: In Memoriams Dyke: To Hear Your Banjo Play (1946) by Van Dyke and Irving Lerner, with Pete Seeger and Woody Guthrie, Faffey Town (1940) by Van Dyke, and The Gry (1939) by Van Dyke and Ralph Striner.

NEW COMMUNITY CHEDRA—423 Park Ave., Huntingcon, NY. 516-422-7619. Adm. SS, serior citizens (bu.—Tbu.) and members Sy, mader 16, 5250. May 1985) by Hecroe Bubenco, with William Hurr and Raul Jalia. May & 82-50. May 9-10 at 815 & 180. Selvade 1985 by Oliver Store; shown as a double feature (1985) by Oliver Store; shown as a double feature

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(212) 734-0602 Fortunately, you have a choice! with Witness to War (1984) by Deborah Shaffer on May 8 at 8, May 9-10 at 7:45, May 11 at 6:30, and May 12 at 8. May 13-14 at 8: The Go Masters (China-

Japan, 1982) by Junya Sato and Duan Ji-Shun. HEW YORK LEAGUE FOR THE HARD OF HEARING-71 W. 23rd St. 741-7650. Free; captioned for the heari impaired. May 10 at 1:30: Buttis' Loos (1981) by Oz

con, with Richard Pryor. NEW YORK PUBLIC LIBRARY-Donnell Library Cen-ter, 20 W. 53rd St. 621-0618. Free. May 8 at 12 ter, 20 W. 53rd St. 621-0618. Prec. May 8 at 12 moon: Gay Lives, Gay Issues: Silese Parener (1984) by Lucy Winer, and Choosing Children (1984) by Debta Chassoff and Kim Khauner, at 6: Meet the Makers: Valions From a 5reel Tower. Pitthough filmmaker Shella Chamovitz. May 13 at 12 moon: Doderknien (Jaseph L. Alia). pan, 1970) by Akira Kurosawa; 2:30: Generations: New Relations (1979) by Ben Achtenberg, One Generation Is Not Enough (1979) by Tony De Nonno, and Downter Rite (1978) by Michele Citton.

IEW YORK SOCIETY FOR ETHICAL CULTURE-2 W. 64th St. 873-2872. Contribution \$3. May 9-10 from 3-10 p.m.: Middle East Festival: films and video. PARRISH ART MUSEUM-25 Job's Lane, Southamp-ton, N.Y. 516-283-2118. Adm. \$3; members \$2.

Cinema Scope: Women Directors: May 9-10 at 8: Olympiad, Parts I & II (1936) by Leni Riefenstahl. PUBLIC THEATER-425 Lafayette St. 598-7171. Adm. \$5; members, senior citiz ens, and students \$4. Thru 35) memors, senior citazen, and suscensi 34. a fru May 8. The. 5un. at 6:30, 8:10 & 9:40, Fri.-Sun. at 5: Fueny Diny Linit Wor (Argentina, 1983) by Hecoe Olivera, Beg. May 9: Tue.-Sun. at 5:45 & 7:30, Fri.-Sun. at 4: Drossekild Gerea Britain, 1984) by Gavin 500. 24 * Dronneau (Great Britain, 1984) by Gayrin Millar; Tus-Sun. 24 * 230 (separate adm.); Kits of the Spider Hérens (Brazil-U.S.A., 1985) by Hector Ba-benco, with William Hurt and Raul Julia. Public Ser-vice (free): Pri.—Sun. 22, thru May 11: Point of Order

UEERS MUSEUM—NYC Bldg., Flushing Meadow-Coronn Park, Queens. 718-592-5555. Free with museum adm. The Last Glane Films on Michelangelo. May 10 at 2: "The Hero as Artist," from Kenneth Clark's Civilisation (1970).

(1964) by Emile de Ant

SHUE HARDON COLUMNAL CENTER—914 Richmond Terr., S.I. 718-448-2500. Adm. \$2.50. The Cartoon That Moved: Assimation: May 10 at 8 lags and Daf-fy. American Silents: May 11 at 8 Robin Hood (1922) by Allan Dwan, with Douglas Fairbanks; live piano

STATEM ISLAND INSTITUTE OF ARTS AND SCIENCES-75 Stuyweant PL, S.I. 718-727-1135. Adm. \$1; mem-bers free. D. W. Griffith, American Film Master, 1908-20. May 11 at 1:30; Griffith's Civil War: The Guerrille (1908), In Old Kentschy (1909), The House With Closed Shutters (1910), The Fugitive (1910), and Suords and Hearts (1911); guest speaker.

MITHEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thra May 18: Tue. 1-8, Wed.-5ar. 11 am.-5, 5un. 12 noon-6: Kirribili Wharf (1976), an eight-channel sound installation by

OMEN/ARTIST/FR.MMAKERS—El Bohio Communi-ty and Cultural Center, 603 E. 9th St., nr. Ave. B. 5.33-6835. Adm. \$5; series rickets available. Artists as Filmmakers Series 1986: May 7-11 at 8: Video by var-

BRONX 100. ALLERTON-Allerton Ave. nr. Cruger Ave. 547-

444. #1-Thru May 8: Cut and Run, Beg. May 9. Dangerously Close #2—Agent on Ice. #3—Critters. #4—Thru May 8: Getting Even Beg, May 9 (tent.): In the Shedow of Kilimanyan 102. CITY-2081 Bartow Ave. in Co-op City, 379-

1998. #1-Blue City. #2-Hannah and Her Susters 103. DALE-W. 231st St. at B'way. 884-5300. #1-The Money Pit #2-Thru May 8: Police Academy J. The Money Pit #2-Thru Ben, May 9: Shart Circuit.

105. INTERBORO-E. Tremont Ave. nr. Bruckner MITABORO—E. Tremost Ave. nr. Bruckner Blvd. 792-2100. #1—Thru May 8: Agent on Ice. Beg. May 9: Short Giresit. #2—Jo Jo Denter, Your Life Is Calling #3—Thru May 8: Cut and Run Beg. May 9: In the Sholow of Kilmengues #4—Thru May 8: Genog Eren Beg. May 9: Dengerously Close.

107. LOEWS AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—8 Million Ways to Die #2—Blar

109. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—Jo Jo Dancer, Your Life Is Calling #2— Police Academy 3 #3—Cut and Run. #4—Agent on Ice.

RIVERDALE—Riverdale Ave. at 259th St. 884-9514. Violen Art Blut. WHITESTONE—Bruckner Blvd. at Hutchinson

131. WWITESTONE—Bruckner Blvd. at Hotchinson River Plwy. 409-9030. #1—Genty Ecs. #2— Chiter. #3—jp. Denser, Nov. It file & Celling. #4— Bluc Chy. #3—Text Why & Holephy Line. Brg. Jr. #200-100. #3 who was the holephy of the hole Academy 3. #8—Legend. #9—Woler Art Blue. #10— The Celer Purple. #11—Wise Guys. #12—Cse end Ran. #13—Aces on Inc.

BROOKLYN AREA CODE 718

209. May № Longrousey cases **/**—Fines. An Association of 2018. BRI 1905.—FORTWAY **—H. Hamiltone Phery, at 48th 8t. 238-4200. #! — Bite City. #2 — Wire Copy. #3 — Wire Copy. #3 — Wire Copy. #3 — City and May 8: Logod Beg. May 9: In 8th 58tholous of Killiansjon. #5 — Criticar. 2022. BESSONWITH —BESSON — 86th 5t. at 20th Ave. 372-1617. #! — Thim May 8: Certing Even. Beg. May 9 (pent). A doublast Beginners. **—Hieronch and Her

Suiters.

203. BENSONHURST—LOEWS ORDENTAL—86th St. at
18th Arm. 236-5001. #1—Wise Gays. #2—Blue City.

#3—8 Million Ways to Die.

a3—6 Mittuse Ways to Die.

St. 223-4000. a1—js jo Dencer, Yuer Life to Calling.

St. 223-4000. a1—js jo Dencer, Yuer Life to Calling.

a2—Three May Feller Actions y, Beg. May 9: Short

Circuit. a3—Agent on Lee 40—The Mercy Pit.

Base 30—Three May Ree—Fit this Area, at 64th

St. 223-4500. a1—Cut and Rue. a2—Visit Area

Blee. a3—Three May Ree Fit yield.

Shouldow of Killensjier. a4—Three May 8: Marphy's

Lass Beg. May 9: Poiler Actions y.

Law. Dep. May N. Pouter Anadowy A.

2008. BBBBGTON BEACH—CLAMA—Brighton Beach
Ave. at Consy Island Ave. 743-4533. «1—Wire
Copy. 26—Bbbs Cip. 26—Jb Denzer, You Life
Calling. 64—Cut and Nav. 85—Thru May & Holes
Are Bike. Beg. May N. Fir. Wife Fir. 46—Ther May
8. Bullion Why is Do. Beg. May 9. Sher Circuit.
8. Bullion Why is Do. Beg. May 9. Sher Circuit.
8. Bullion Why is Do. Beg. May 9. Sher Circuit.

ange St. 596-7070. #1—Thru May S: Gong He. Beg. May 9: Short Circuit. #2—Thru May S: 8 Million Whys to Die. 200. CAMARSIE—TESPLEX—Ave. L at E. 93rd St. 251-

0700. #1—The Money Pit #2—Cat and Run. #3— Win Cays. 200. COBBLE HILL—TWIN—Court St. at Butler St. 596-9113. #1—Violet An Blue. #2—Hannah and Her

596-9113. #1—Violes Art Blue. #2—Hannah one Her Sisters. 213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Are. at Are. E. 763-3050. #1—Blue City. #2—8 Million Way at Dre.

214. FLUTANOS—BHO KINGS PLAZA—Flatbuth Ave. at Ave. U. 253-1110. #1—The Color Purple. #2—Thrus May & Gening Esee. Beg. May 9: Short Circuit. #3—Wire Gays. #4—jo. jo. Dancer, Your Life it Celling. 215. GREENPOINT—CHOPHN—Manhattan Ave. at

215. GREEPOINT—CHOPIN—Manhattan Are. at Greeopoint Aws. 389-1100. e1—Thra May 8: Cut and Run. Beg. May 9: Dengensuly Close. e2—Thra May 8: Critter, Stepping Bessey. Beg. May 9: In the Stadew of Killmanjaw.

215. MINWOOD—REBUEL U—Ave. U at E. 16th St.

216. MIDWOOD—MENUE U—Ave. U at E. 16th St.
336-1234. **I.—Hennah and Hir States. **2.—Thru
May 8: Down and Out in Boardy Hills. Beg. May 9
(teen.): The Color Purple.
217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Co-

(tent.) The Coter Purple.

217. MBW0000—880 KH05WW—Kings Hwy, at Coney Island. Ave. 645-588. *1—Thru May & Coney Island. Ave. 645-588. *1—Thru May & AmplyLaw; Coiten. *83—Thru May & Apest on En. Beg. May
S. Dengeraul, Claic. *44—8 Million Wey to Die. *5—
Volet Are Blue

218. PARN \$1.0PE—P1AZA—Flatbush Ave. sr..

Palet SLOPE—PLAZE—Platfois Ave. ar. Eligibia den. SO-0170, s.1—Peace, is je Dence, Twe Lije is Celling. #2—Program unavaliole.
 Eligibia den. Bellowend - Brogumon - Brogumon - Brogumon - Myyele Ave. at Putasam Ave. \$21.5973, #1—Turu May & # Million Brog. Bellow Bog. May # 5.800 Cerail #2—Called Brog. Bellow Bog. May # 5.800 Cerail #2—Called Brog. May P. Store Creati #2—Called Brog. May P. Store Creati #2—Called Brog. May P. Store Committee Committ

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100. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—Agent on Ice. #2—Thru May 8: Getting Even. Beg. May 9: In the Shadow of Killmanian. #3-fo Jo Denzer, Your Life Is Calling, #4-Cat and Run. #5-Thru May 8: Murphy's Law. Beg. May 9: Short Circuit. #6-Thru May 8: 8 Million Ways to Die.

Beg, May 9: Dancepush Class. 301. BAYSIDE-LOEWS BAY TERRACE-Bell Blvd. at 26th Ave. 428-4040, #1-8 Million Way to Die. #2-Wise Cuys.

DEC Copy.

DOZ. BAYSIDE — MOVIES AT BAYSIDE — Bell Blvd. at 39th Ave. 225-7711. #1—jo Jo Dancer, Your Life Is Ceiling. #2—Thru May B: Down and Out in Boarly Hills. Beg. May 9: Sheet Creats. #3—Hensels and Her Sinters, #4—Thru May 8: Legend. Beg. May 9: Donger-

104. BOUGLASTON—MOVIEWORLD—L.L. Expwy. at Cross Island Pkwy. 423-7200. #1—Cut and Run. #2—The Money Pit. #3—Hunnah and Her Stotes. #4— Legend. #5—Down and Out in Boertly Hills; Stopping Beauty, #6-Lucas, #7-Police Academy 3.

305. ELMHURST-LOEWS ELMWOOD-Hoffman Dr. at Queens Blvd. 429-4770. #1-Wist Curs. #2-

106. FLUSHING—PARSONS—Parsons Blvd. nz. Union Tpke, 591-8555. #1—Cut and Run. #2—fo for Dancer, Year Life Is Calling. #3—Critters. #4—The

Money Pit. 307. FUSENEC - ENO KEITHS -- Northern Blvd. at Main St. 353-4000. #1-- Jo Dazer, Voir Life Is Celling. #2-- Beg. May 9: Shoet Circuit #3-- Thru May 6: Blue City. Beg. May 9: Desgeously Class.

308. FLUSHING-REG PROSPECT-Main St. nr. 41st Rd. 359-1050. #1-Catord Reg. #2-Legend #3-8 Million Ways to Die.

300. FLUSRING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. s1—Agent on Ic. #2—Getting Even. #3—Thru May 8: Marphy's Law Beg. May 9: In the Sheibus of Killmanjero. #4—Volets Are Bluc. 310. FLUSRING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—Henneh and Her Suters. #2—Violets

Are Blue 311. FOREST RILLS-CIREMART-Metropolitan Ave. at 72nd Rd. 261-2244. #1-Thru May 8: Gong Ho.

#2-Thre May 8: Luces. 312. FOREST MILES—CONTINENTAL—Austin St. nr.
71st Aws. 544-1020. #1—Getting Even. #2—Thru
May 8: Waser. Beg. May 9: Police Academy 3. #3—

Henneh and Her Suters. 313. FOREST RILLS—FOREST RILLS—71st Ave. nr. Quoens Blvd. 261-7866. #1.—Violet Are Blue #2.— Thru May 8: Down and Out in Boorly Hills. Beg. May

9: Dangerously Close, 314. FOREST RILLS-LOEWS TRYLON-Queens Blvd. nr. 66th Ave. 459-8944. 8 Million Wige to Die. 315. FOREST HILLS-MIDWRY-Queens Blvd. at 71st #2.—Thru May 8: Agent on Ice. Beg. May 9: Shert Circuit. #3.—Morphy's Law. #4.—Thru May 8: Police

Academy 3. Beg. May 9; In the Shedow of Kilimaniero 316. FRESH MEADOWS—CIREMA CITY—Horace Har-ding Expwy, at 183rd St. 357-9100. #1—Cut and Rus. #2—Agent on Ice. #3—The Money Pit. #4—Jo Jo Denter, Your Life It Celling, #5—Violete Are Blac.

317. FRESR MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-4800. #1—Thru May 8: Cristers. Beg. May 9: Fire With Fire. #2—Thru May 8: Blue City. Beg. May 9: Shert Circuit. 318. JACKSON REIGRTS-BOULEVARD-Northern

Blvd. at 83rd \$t. 335-0170. #1—Blue City. #2— Thru May 8: Critters. Beg. May 9: Fire With Fire. #3— Jo Jo Dancer, Your Life Is Calling. 319. MCRSON REIGHTS—COLONY—82md St. nr. Roo-nevelt Ave. 478-6777. #1—Thru May 8: Murphy's Law. Beg. May 9: In the Shadow of Kilimanjere. #2— Cut and Rus.

320. IACKSON NEIGHTS—JACKSOR—82nd St. at Roo-sevelt Ave. 335-0242. #1—Cetting Even. #2—Thru May 8: Agent on Ite. Beg. May 9: Dangerously Close #3—Thru May 8: 8 Million Hops to Die. Beg. May 9:

321. KEW GARDERS RILLS—MAIR STREET—Main St. no. 72nd Dr. 268-3636. #1—Thru May 8: The Mon-

NEW YORK/MAY 12, 1986

ey Pis. Beg. May 9 (sent.): Fire With Fire. #2—The Coler Purple.

322. OZOME PARK—CROSSRAY—Rocksway Bivd. at Woodhaven Bivd. 548-1738. at 1—jo jo Dencer, Your Life is Colling. #2—Program unavariable.

323. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.L. Expwy. 699-4700. at 1—The Money Pit. 22—Out of joint at 3—Critica. #3—Critica.

324. BECHAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—jc jc Descer, Year Life is Calling #2—Cetting Even 225. SUMYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—Hennak and Her Sisters. #2—jc jo

St. 769-3030. If I explained one per Suieri. we—je jo Denter, Visus II je is Celling.

28. WHITESTONE—CROSS ISLAND—Cross Island Pkwy, at 153rd St. 767-2800. #1—Blar Cay, #2—Thru May 8: Marphy's Law. Beg. May 9: Shart Gircuit.

STATEN ISLAND

AREA CODE 718

100. ELTINOVILLE—AMROY—356-3800. #1—Thru
May 8: Gening Even. Beg. May 9: Short Circuit #2—
Thru May 8: Violes Are Blue. Beg. May 9: Fire Wish

#01. NEW DORP—NYLAN—351-6601. #1—Blue City. #2—Jo Je Dancer, Your Life Is Calling. #02. NEW DORP—LAME—351-2110. Wise Cays.

43. NEW DORP—RAE—979-0444. #1—Agent on Ice. #2—Thru May 8: 8 Million Ways to Die. Beg. May 9: Short Cleasit. #4. NEW BORP—RNO FOX PLAZA—987-6800. #1—

Cut and Run. #2—Getting Evrn. 105. HEW SPRINGVILLE—ISLAND—761-6666. #1— Thru May 8. Agent on Ice. Beg. May 9: Dengerously. Close. #2—Thru May 8. Cut and Run. Beg. May 9: In

LONG ISLAND

AREA CODE 516

Nassau County

SOO. RALDWIN-GRAND AVENUE-223-2323. #1-Honnah and Her Sisters; Sleeping Beauty. #2-Violets Are Blue, Care Beats Movie II.

501. BELLINGRE—MOVIES—783-7200. Thru May 8: Cung Ho; Sleeping Beauty. 502. BETNIPAGE—MID-ISLAND—796-7500. Program

SA4. EAST MEADOW—MEADOWRROOK—731-2423.

*I—Jo Jo Dascer, Your Life Is Celling, *N2—Agent on Ite. *N3—Thru May & Murphy's Law. Beg. May 9: Dangerosoly Close. *N4—Thru May & Getting Even. Beg. May 9: In the Skadow of Kilimanyero.

te: #3—1 first May 8: Marphy? Lab. Beg. May 9: Dengerously Close: #4—Thrn May 8: Cotting Even. Beg. May 9: In the Shadow of Kilimanyers.

585. FRANKLIN SQUARE—FRANKLIN—775-2327. #1—Wise Cvsy. #2—Marphy3 Lab. #3—Thru May 8: 8
Million Ways to Die. Beg. May 9: Shart Girstit. #4—
Thru May 8: Cat and Ran. Beg. May 9 (sort). Fire
Thru May 8: Cat and Ran. Beg. May 9 (sort). Fire

With Fire.

SOB. GARDEN CITY—RKD ROOSEVELT FIELD—7414007. #1—Gening Even. #2—Blue City. #3—Screen

croses.

587. GREAT NECK—SQUIRE—466-2020. #1—Thra
May 8: 8 Million Ways to Die. Beg. May 9: Short Circait. #2—Cat ond Run. #3—Thru May 8: Gening
Essen. Beg. May 9: In the Shaboo of Kilimanjorn.

508. NEWLETT—RNO—791-6768. May 7-13: House.

SOB. MICHSVILLE—MICHSVILLE—931-0749. #1—Thru May 8: Getting Ewn. Beg. May 9: In the Shedow of Killinenjers. #2—Thru May 8: Cut and Run. Beg. May 9: Desgreenly Cinc.

Dancer, Noar Life II Celling. #2—The Money Pit. #3— Wise Cuys. #4—Elher City. #5—Gang Ids. #6—Thru May 8: Legend. Beg. May 9: Fire With Fire.

511. LHWRENCE—BRO—371-0203. #1—Agent on Ice.
#2—Blue City. #3—Jo Jo Dancer, Year Life Is Calling.
\$12. LEWITOWN—LEWITOWN—731-0516. #1—Thru
May 8: Out of Africa. Beg. May 9 (tent.): Down and Out
in Bearly Hills. #2—Cang Ifs.

in Beerly Hills. #2—Cang Hs.

\$13. LEVITTOWN—LOEWS MASSAU—731-5400. #1—
Blue City. #2—Crittes. #5—8 Million Ways to Die.
#4—Wise Cuys. #5—The Money Pis. #6—Cus and

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\$14. LONG BEACH-PARK AVENUE-432-0576. Thru May 8: Pretty in Pink Care Bears Mayle II. 515. LYNRROOK-LYNRROOK-593-1033. #1-Fiolets Art Blue. #2—Honnah and Her Sisters. #3—Thru May 8: Murphy's Law. Beg. May 9: Short Circuit. #4—Thru May 8: Agent on Ice. Beg. May 9: Dangeresoly Close.

S18. LYNRROOK-STUDIO ONE-599-1444. The Meney 511. MALVERNE—TWIM—599-6966. #1.—Thru May 8: Drawn and Out in Boserly Hills. Beg. May 9 (tent.): The Color Purple. #2.—Thru May 8: Out of Africa. Beg. May 9 (tent.): Gang Ho.

 MANHASSET — MANHASSET — 627-7887. #1 — Vio-lets Are Blue. #2 — Blue City. #3 — Thru May 8: Agent on Ice. Beg. May 9: Dengerously Close. 519. MASSAPEQUA-PEQUA-799-6464. Hennek and

520. MASSAPEQUA-THE MOVIES AT SUNRISE MALL-28. MASSAPEQUA—THE HOVIES IT SUMMER HALL

"795-2244, al.—There May 8. Criters. Beg. May 9. Fire
Plick Fire. #2—Cat end Ran. #3—Is Jo Denner, Yun
Life L Colling. #4—There May 8. 8 Million Whys to
Die. Beg. May 9. Short Circuit. #3—Violen Are Bita.

—His Gays. #7—Diac Clinicit. #3—Violen Are Bita.

—His Gays. #7—Diac Clinicit. #3—Wide May 8.

Getting Esen. Beg. May 9. Dengerously Cline. #9—

Thum May 8. Appel on Ke. Beg. May 9. In the Standow of

Thum May 8. Appel on Ke. Beg. May 9. In the Standow of

521. MERRICK-TWIN-546-1270. #1-Wise Gave.

#2-The Money Pit. 522. NEW HYDE PARK—HERRICKS—747-0555. #1— Hennah and Her Sisten; Slepping Beauty, #2—Violets Are Blue; Cere Bears Movie II.

523. OCEANSIDE—OCEANSIDE—536-7565. #1—Thru May 8: Down and Out in Borrly Hills. #2—Thru May

8: Gung Ho. 524. OLD BETHPAGE-CINE CAPRI-752-1610. Thru May & Out of Africa. Beg. May 9: Gung Ho

525. PLAINVIEW—OLD COUNTRY—931-4242. #1— Thru May 8: Down and Out in Boerly Hilly, Care Beats Movie II. #2—Jo Je Dancer, Your Life Is Calling: Sleeping 527. PORT WASRINGTON-MOVIES-944-6200. #1-

Thru May 8: Cut and Ram; Sleeping Beauty. Beg. May 9: Fire With Fine. #2—Hamsah and Her Sisters. #3— Down and One in Benerly Hills. #4—Thru May 8: The Money Pit. Beg. May 9: Short Circuit. 528. ROCKVILLE CENTRE-RNO FANTASY-764-8000.

529. ROCKVILLE CENTRE—RNO TWIN-678-3121. #1-Getting Even. #2—8 Million Ways to Die.

530. ROSLYN-ROSLYN-621-8488. #1-Jo Jo Dancer, Your Life Is Calling. #2-Wee Gues 531. 5YOSSET-\$YOSSET-921-5810. #1-Thru May

#2—Violes Are Bias. #3—Thru May 8: 8 Million Weys to Die. Beg. May 9: Homak and Her Sisters. #2—Violes Are Bias. #3—Thru May 8: 8 Million Weys to Die. Beg. May 9: Short Circuit. 832. SYOSSET-UA CIMEMA 150-364-0700. Thru May 8: Honnah and Her Sisters. Beg. May 9: Absolute

533. VALLEY STREAM-RKO GREEN ACRES-561-2100. #1-Hannels and Her Stiters. #2-Thru May 8: Gung Ho. Beg. May 9: Short Circuit. #3-8 Million Ways to

\$34. WILLEY STREAM—SUMMISE—825-5700. #1— Wite Gays. #2—Down and Out in Bourly Hills. #3— Thru May & Murphy's Law. Beg. May 9: Dangenauty Closs. #4—The Money Pit. #5—Blue City. #6—The Color Purple. #7—Legend. #8—Jo Jo Demor, Your Life Is Colling. #9—Cut and Run. #10—Critters. #11—Po-lice Academy 3. #12—Getting Even. #13—Violets Are

535. WANTACK-RKO-751-6969. May 7-13: House, 338. WESTRURY—ORIVE-IN—334-3400. #1—Je Jo Dener, Your Life Is Calling, #2—Thru May 8: 8 Mil-lion Weys to Dri. Beg. May 9: Short Circuit, #3—Thru May 8: Agent on Izc. Beg. May 9: In the Studow of

537. WESTRURY—WESTRURY—333-1911. #1—The Trip to Bowniful. #2—On Valentine's Day.

Suffolk County

600. BABYLON-BABYLON-669-3399. #1-Cur end Ran. #2-Thru May 8: Marphy's Law. Bog, May 9: Short Circuit, #3-Violets Are Blue.

601. BABYLON—BKO—669-0700. #1—Thru May 8: The Trip to Boustiful, Beg. May 9: Dangerously Class. #2—Jo Jo Denore, Your Life Is Calling.

15. + tax, + \$2.40 post/hndl to: NATIONAL ORIGIN SPORTSWEAR, INC. P.O. BOX 640-M, BAY SHORE, N.Y. 11706 602. BABYLON-SOUTH BAY-587-7676. #1-Blue City. #2-The Money Pic. #3-Gung His; Slopping Be Agent on Ice. Beg. May 9: Dangerously Cleer.

603. BAY SHORE-CINEMA-665-1722. Thru May 8: 604. BAY SHORE-LOEWS SOUTH SHORE MALL-666-4000. #1-Wire Cays. #2-8 Million Weys to Die.

GOS. BAY SHORE-SUNRISE ORIVE-IN-665-1111. #1—Thru May & Genting Even; Critters. Bog. May 9: Short Circuit: #2—Cut and Run, Black Moon Riving 506. BRENTWOOD-BRENTWOOD-273-3900. Thru May 8: Murphy's Low; Sleeping Beauty. Beg, May 9: In the Shadow of Killimenjare.

607. BROOKHAYEN-MULTIPLEX-289-8900. #1-Gung Ho; Sleeping Beauty, #2—Down and Out in Beer-ly Hills: Care Bett: Menic II. #3—Cut and Run. #4— Was Cays. #5-Critters. #6-Agent on Ice. #7-Thru Mry & Legend Beg, May 9: Desgressity Class: 48— 18th.
Mry & Legend Beg, May 9: Desgressity Class: 486— Getting Even. 49—Police Academy 3: 410—Blue City.
411—Jo Jo Dencer, Your Life Is Calling: #12—The
Money Pit. #13—Violets Are Blue.

Money Pit. #13—Violet Are Blue.

90. COMMACH—MURIPLEX—662-5953. #1—Gang Hr. Singsing Bessay. #2—Violet Are Blue. #3—Manhy's Leas. #4—Thin May & Leged. Beg. May 9: Dengersuly Close. #5—Blue City. #6—Cat and Run. #7—The Money Pit. #8—Wise Gays. #9—Police Academy 3. #10—Cnitees. #13—Centing Even.

10. COMMACN—RNO—499-4545. #1—jo jo Dencer, Your Life Is Calling. #2—8 Million Ways to Die. \$11, CORAM-PINE-698-6442, #1-8 Million Wires to Die. #2—Jo Jo Dancer, Your Life Is Calling #3—Han-noh and Her Sisters. #4—Violets Are Blue.

12. CORAM—THE MOVIES AT CORAM—732-6200
11—jo Jo Dencer, New Life Is Celling, #2—Wise Gays
#3—Blue City. #4—Gai and Run. #5—Thrus May 8 Agent on Inc. Beg. May 9: Dangerously Clies: #6—Thru May 8: Getting Even. Beg. May 9: In the Shadow of Kili-menjans. #7—The Money Pit. #8—Thru May 8: 8 Mil-lion Why to Die. Beg. May 9: Short Circuit.

\$13. EAST NAMPTON-CINEMAS-324-0448. Thru May 8: Thrile Diary. Beg, May 9: Short Girosis.
#2—Thru May 8: Murphy's Law. Beg, May 9: Danger-easily Close #3—Honnah and Her Sisters. #4—Agent on

le. #5—Wite; Sleping Beauty.

\$14. ELWOOD—ELWOOD—459-7800. #1—Thru May
8: Down and Ove in Boerly Hills. Beg. May 9: Fire Wish
Fire. #2—Blue City.

S15. FARMINGYILLE—COLLEGE PLAZA—698-2200. #1.—Thru May 8: Murphy's Low. Beg. May 9: Fire Wish Fire. #2.—Thra May 8: Gesting Even; Slepping Beauty. Beg. May 9: In the Shadow of Killmanjaro. 61S. NUNTINGTON—RKO SHORE—421-5200. #1—fo fo Dance, Your Life Is Calling. #2—8 Million Ways to Dis. #3—Thru May 8: Hannah and Her Sisters. Beg. May 9:

Short Circuit. #4-Thru May 8: Getting Even. Beg. May 9: Dangerously Close. 619. NUKTINGTON-RKO WHITMAN-423-1300. Wise

620. ISLIP—ISLIP—581-5200. #1—fo fo Dencer, Year Life Is Calling. #2—Gang Ho. #3—The Money Pis. 621. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. Violets Are Blue. S22. LANE RONNONNONA—LANESIOE—981-7100. Thru May 8: April Fool's Day

623. LINOENHURST—LINOENHURST—888-5400. Thru May 8: Down and Out in Benerly Hills. Beg. May 9: Cans Ho

628. MONTAUN-THE MOVIES-668-2393. May 9-11: Program wnavailable 627. NORTHPORT-NORTHPORT-261-8600. Thru May 8: Gung Ho. Beg. May 9: Police Academy 3. 628. OAKDALE OAKDALE -589-8118. Thru May 8: Down and Out in Beerly Hills.

629. PATCHOGUE -TRIPLEX-475-0601. #1-Blue City. #2—Thru May 8: Wise Guys. Beg. May 9: Den-gerasely Close. #3—Cut and Run. 631. PATCHOGUE -- SUHWAYE -- 475-7766. #1-lo lo

Dancer, Your Life Is Calling. #2—Thru May 8: Agent on Ict. Beg. May 9: Short Circuit. 632. PORT JEFFERSON-MINI EAST-928-6555. Thru May 8: Down and Out in Beerly Hills WEST-Then May 8: Gune Ho.

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633. PORT JEFFERSON STATION—RNO SECONMENTEN— 473-1200. May 7-13: House. 634. REVERHEAD—SUFFOLK—727-3133. Thru May 8:

634. RYERIEAD—SUFFOLK—727-3133. Thru May 8: The Color Purple.
638. SAG HARDON—SAG HARBOR—725-0010. Thru May 8: The Goodbye People. Beg. May 9: Abusys.

636. SMYILLE — SMYHLLE — 589-6232. #1 — The Money Pit. #2 — Jo Jo Denter, Your Life It Colling, #3 — Thru May 8: Gung Ho. Beg. May 9: Short Giresit.

838. SHEELEY—TWIN—281-4466. #1—Thru May 8: Marphy's Low Beg. May 9 (tent.): The Money Pit. #2—Thru May 8: Legend

639. SMITHTOWN—SMITHTOWN—265-1551. Jo Jo Doncer, Your Life Is Celling.

646. SOUTHAMPTON -- SOUTHAMPTON -- 283-1300. #1--je jo Dencer, War Life is Calling. #2--Blue Cley. #3--Thru May 8: Wise Guys. Beg. May 9: Fire With

#3—Thru May 8: Wise Guys. Beg. May 9: Fire With Fire. 641. STONY RROOK—LOEWS—751-2300. #1—8 Million Ways to Die. #2—Wise Guys. #3—Blise Clay.

642. WEST ISLIP — TWIN — 669-2626. #1 — Thru May 8: The Color Purple. Beg. May 9 (tent.): The Money Pla. #2— Thru May 8: Henneh and Her Sitters. Beg. May 9

(tent.): Gang Ho.

643. WESTHAMPTON—NAMPTON ARTS—288-2600

#1-Bise City, #2-Violes Are Bise.

#1-Bise City, #2-Violes Are Bise.

#44. WESTHAMPTON—WESTHAMPTON—288-1500
Thru May 8: Owe of Africa. Beg. May 9: Thrise Diser.

NEW YORK STATE

AREA CODE 914

Westchester County

Too. REOFORD VILLAGE—REOFORD PLAYHOUSE—234-7300. #1—jo jo Dancer, Your Life Is Calling. #2— Thru May & Down and Out in Boserly Hills. Beg. May 9. Fire Wish Fire.

TOI. BEOFORD VILLAGE—CINEMA 22—234-9577. Blue City. TOZ. RRONXVILLE—RRONXVILLE—961-4030. #1—

Thru May 8: The Official Sury, Beg, May 9: Short Circuit. #2—Thru May 8: Turtle Disry.

TO4. HARRISON—CINEMA—635-2961. Program un-available.

TO5. HARRISOALE—CINEMA—428-2200. #1—Thru

May 8: Lucas. #2—Blue City #3—Violets Are Blue.
#4—Thru May 8: Hannah and Her Sisten.
TOE. LARCHMONT—PLAYMOUSE—834-3001. Hannah
and Her Susten.
TOT. MAMAROHECH—PLAYMOUSE—698-2200. #1—

THE TOTAL STATES AND THE STATES AND

10. NEW NOUNCELLE - RING PROCIONS—532-11(0).

11—8 Million Weys to Dr. #2—Morphy's Lacy Cetting Even. #3—Critices. #4—Blue City. #5—Then
May R. Agens on Ice. Beg. May 9: Short Circuis. #6—Jo
Jo Denter, Now Life B Celling. #7—Then May R. Cat
end Ran. Beg. May 9: Dangerously Cite.

12. RESIMUM. ADS/ABAN. —644 5:200. #1. Then
ADS/ABAN. ADS/ABAN. —744 5:200. #1. Then
ADS/ABAN. —644 5:2

see Rein, Deg. May 9: Dangerously Cisse.

122. 655m/int—AREO-60AM — 941-5200. #1—Thru
May 8: Gung Ho; Sleeping Beessty, Beg. May 9: Dangersuity Cliss. #2—Honnah and Her Sisters. #3—The
Monry Pit.

MOORY PL. TI.3. PEKSKRI.—BEACH.—757-6262. #1.—jo jo Dancer, Your Life Is Ceiling. #2.—The Movey Pix. #3.—Hennak and Her Sitter. #4.—Thru May 8: 8 Million Weys to Die Beg. May 9: Shert Circuit.

T14. PERSKILL—WESTCHESTER MALL—528-8822.

#1—Blar Cip. #2—Thra May 8: Polite Academy 3: Geming Even. Bey. May 9: Fire With Fire #3—Cut and Rau: #4—Thra May 8: F/X.

TLS. PELMAM—PICTURE HOUSE—738-3160. Thru May

T15. PELNAM —PICTURE HOUSE —738-3160. Thru M: 8: The Color Purple

T18. PLEASANTVILLE—ROME—769-0720. #1—Down and Out in Beerly Hills. #2—Blue City.

T11. RYE—RYE RIGEE—939-8177. #1—Wise Citys. #2—Blue City.

718. SCARSDALE-FINE ARTS-723-6699. My Beautiful

719. SCARSDALE-PLAZA-725-0078. Thru May 8: 720. WHITE PLAINS—GALLERIA—997-8198. #1—Jo Jo Dencer, Your Life Is Calling. #2—Theu May 8: The Money Pis.

722. YOMKERS—CENTRAL PLAZA—793-3232. #1— Thra May 8: Down and Out in Beerly Hills; Sleeping Beavey. Beg, May 9: Fire With Fire. #2—8 Million Ways to Dis. #3—Critters, #4—Wire Cosys.

723. YONNENS-MOVIELAND-793-0002. #1-Blad City, #2-Hannah and Her States, #3-Police Academy

J. #4-Screen closed. 724. YONNENS —PANN HILL —969-4477. #1—Jo Jo Dancer, Your Life Is Calling. #2—8 Million Ways to Dis. #3—Cut and Run.

725. YORKTOWN HEIGHTS-THE MOVIES AT JEFFERS WALLEY-245-1500. #1-Violets Are Blue. #2-Thru MALTY—243-1500. #1—Protest Are Blue. #2—I Thru May 8: Out of Africa. Beg. May 9: Dangescap's Close. #3—Getting Esen. #4—I Thru May 8: Agreet on Ice. Beg. May 9: Short Circuit. #5—I Thru May 8: & Million Ways to Die. Beg. May 9: In the Shadow of Killmansjern. #6—Wise Copyr. #7—Jp 9 Denzer, You Life Leiling. 728. YORKTOWN MEIGHTS—TRIANGLE—245-8850. -Thru May 8: Guer Hs. #2-Thru May 8: Violety Ace Blue

Rockland County

752. NANUET-MALL-623-6336. Program unavailable. 753. NAMUET-ROUTE 59-623-3355. Agent on Ice.

754. NAMET—BAO BOVES—623-0211. #1—Jo Jo Dencer, Your Life Is Calling. #2—Thru May 8: Mar-phy's Laws Ceeing Been. Beg. May 9: Dangesouly Clisse. 63—Thru May 8: Violett Arn Blue. Beg. May 9: Stern Girnait. #4—8 Million Ways to Die. #5—Wise Guys. 785. NEW CITY-TOWN-634-5100. #1-Wise Gays. #2 Ples City

756. NEW CITY-UA CINEMA 304-634-8200. #1-Apere on Ice. #2-Violets Are Blue

757. NYACK-CINEMA EAST-358-6631, Thru May 8: Hannah and Her Sisters. Beg. May 9: Fire With Fire. 759. PEARL BIVER-CENTRAL-735-2530. Blar City 760. PEARL RIVER-PEARL RIVER-735-6500. Wise

NG VALLEY-CINEMA 45-352-1445. Out of

762. SPRING WILLEY—PIX—425-6902. #1—Jo Jo Done-er, Your Life Is Calling #2.—Thru May 8: The Money Pix, Beg. May 9: Fire With Pine. 763. STONY POINT-9 W CINEMA-942-0303. The Man-

CY PO 764. SUFFERN-LAFRYETTE-357-6030. Down and Out in Beerly Hills.

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Fairfield County

OO. HECCOFFIELD—FINE ARTS—775-0070. #1—Leg-end. #2—The Money Pit. 01. DANNUNY-CINE-743-2200. #1-Violets Are Blue. #2-Wise Guys. #3-Thru May 8: Honnah and Her Stuters. Beg. May 9: Short Circuit.

102. DANBURY — CINEMA — 748-2923. #1 — Jo Jo Dencer, Your Life Is Calling, #2 — Blue City. 03. DANBURY-PALACE-748-7496. #1-Thru May

8: Gung Ho. Beg. May 9: Fire With Fire. #2—Cut and Run. #3—Thru May 8: Getting Even. Beg. May 9: Deserously Close. 804. DARIEN-PLAYHOUSE-655-0100. The Money Pic. 05. FRIRFIELD—COMMUNITY—255-6555. #1—Gang Ho. #2—Down and Ost in Boorly Hills.

M. FAIRFIELD-COUNTY-334-1411. Agent on lee. 807. KREENWICH-CINEMA-869-6030. #1-The Money Pit. #2-Legend

DO. HINEEKWICH-PLAZA-869-4030. #1-Blue City. #2-Violets Are Blue. #3-Hownah and Her States. S. NEW CANAAN-PLATHOUSE-966-0600, #1-Blue City. #2-Agent on Ice.



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Shipping & Flanding \$ 5.00 Total . Make clock namely to The New York Microwood SavonMOVIES Cut and Run. Beg. May 9: Short Circuit 812. RIDGEFFELD—CIMEMA—438-3338. Thru May 8: Out of Africa; Sleeping Beauty; Heathcliff: The Movie.

813. SOUTH NORWALK—SORO—866-9202. May 6-8: Hury Long. May 9-15: Smooth Talk.

14. SPRINGDALE—STATE—325-0250. Thru May 8: Out of Africa. Bog, May 9: Hannah and Her Sisters.

May 8: Legend. Beg. May 9: Absolute Beginners. #4--226-6666. Thru May 8: The Money Pit. Beg. May 9:

821. WESTPORT-POST-227-0500. Hennels and Her

822. WILTON-CIREMA-762-5678. Kits of the Saider

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTOR-LIRCOLR-997-6873. #1-Thru

902. JERSEY CITY-LOEWS-653-4600. #1-Criters. #2-Blue City. #3-Cut and Run.

904. SECAUCUS—LOEWS HARMON COVE—866-1000

907. WES7 REW YORK-MAYFAIR-865-2010. Thru May 8: Murphy's Law; To Live and Die in L.A. Beg. May 9 (tent.): Police Academy 3.

Essex County

910. SLOOMFIELD-CENTER-748-7900. Jo Jo Dancer,

\$11. \$LOOMFIELO-RRO ROYAL-748-3555. #1-Thru May 8: Critters; Police Academy 3. Beg. May 9: Dengerously Close. #2—Blue City.

812. CEDAR SROVE-CIREMA 23-239-1462. Hannah

814. LIVINESTON—COLONY—992-0600. Down and Out in Boards Hills.

915. MAPLEWOOD-MAPLEWOOD-763-3100, Cristers.

810. MILLBURN—RKO—376-0800. #1—Hanneh and Her Sitters. #2—Wise Cuys.

817. MONTCLAIR-CLARIDGE-746-5564. #1-The

910. MONTCLAIR-WELLMONT-783-9500. #1-Down

Money Pit. #2-Wise Guys. #3-Legend

#1-Myreky's Law. #2-Getting Even. #3-Violety

May 8: Cut and Run Beg. May 9: Fire With Fire. #2-

irr With Fire.

May 8: F/3

Are Blue, #4-Cat and Run 905. SECAUCUS—LDEWS MEADOW—865-6161. #1— The Manay Pit. #2—Legend. #3—8 Million Ways to Die. #4—Blue City. #5—Wise Cuys. #6—Jo Jo Dancer, Your Life Is Callins.

Your Life Is Calling.

Cut and Bue

May 8: Murphy's Low.

810. HORWALK-CIREMA-838-4504. #1-je jo Danoer, Your Life Is Calling. #2-Blue City.

922. WEST ORANGE-ESSEX OREER-731-7755. #1-Thru May 8: The Color Purple. Beg. May 9: Fire With Fire. #2—Blue City. #3—Thru May 8: Luces. 811. NORWALK-HORWALK-866-9202. Thru May 8:

Union County

830. RERRELEY REIGRTS-RERRELEY-464-8888.

Thru May 8: Murphy's Remente.

931. CRANFORD—RNO—276-9120. #1—Down and Out in Bosely Hills. #2—Wise Guys. 832. ELIZABETH-ELMORA-352-3483. Down and Out

R1S. STAMFORD-WON-324-9205. #1-Thru May 8: Getting Even. Beg. May 9: Dangerously Clese. #2-Murin Beerly Hills. 933. LIRDER—TWR—925-9787. #1—Agent on Ice, Sleeping Beauty. #2—Cut and Run; Care Bears Moore II. 818. STAMFORD-CIREMA-324-3100. #1-Wist 934. ROSELLE PARK —PARK —245-0358. Murphy's Law

Guys. #2—Thru May 8: Police Academy 3. Beg. May 9: Fire With Fire. #3—Cut and Run. 935. SUMMIT—STRAND—273-3900. The Money Pic, Core Bears Movie II. R18. STAMFORS—RIGGEWRY—323-5000. #1—Jo Jo Dancer, Your Life Is Celling, #2—Thru May 8: 8 Mil-lion Ways to Die. Beg. May 9: Short Circuit. 936. URION-FIVE POINTS-964-3466. #1-Cut and

Rus. #2-Lucas 837. UNIOR-LOST PICTURE SHOW-964-4497. On

818. TRUMBULL TRANS-LUX --374-0462. #1--je ja Dante, New Life Is Calling. #2--Violets Are Blue #3--Theu May 8: Murphy's Low Beg. May 9: Short Circuit. Valentine's Day. 936. UNION-RNO-686-4373. #1-Blur City. #2-fe R20. WESTPORT—FINE ARTS—227-3324. #1—Wise Cuys. #2—Violes: Are Blue. #3—227-9619. Thru Ja Dencer, Your Life Is Celling.

939. WESTFIELD-BIALTO-232-1288. #1-8 Million Ways to Die, Water. #2-Agent on Ice. #3-Gesting 940. WESTFIELD—TWIN-654-4720. #1-Thru May 8: The Color Purple. #2-Honnah and Her Sisters.

Bergen County 950. BERGENFIELD-BERGERFIELD-385-1600. Thru

May 8: Getting Even 951. CLOSTER-CLOSTER-768-8800. Blur City

852. EDGEWATER—LOEWS SROWBOAT—941-3660. #1—Wise Cuys. #2—Cut and Run. #3—The Money Pit. #4—Getting Even. 953. EMERSON-TOWN-261-1000. Wise Care 954. PAR LIGHT - HYWRY - 796-1717. #1-Je Je Denc-er, Yeur Life Is Calling. #2-The Money Pit.

Blue City, Sleeping Beauty, #3.—Thru May 8: Agent on Ice. Beg. May 9: Short Circuit. 955. FAIRVIEW-TWIR-941-2424. #1-Blue City 901. JERSEY CITY—HUDSON PLAZA—433-1100. #1— Thru May 8: The Money Pit; Pretty in Pink. #2—Thru #2-8 Million Ways to Die. 954. FORT LEE-LINWOOD-944-6900. #1-Agent on lee. #2-Violen Art Blue.

957. FORT LEE-SHARON-224-0202. Je Je Dancer, Your Life Is Calling. 602. HRSEY CITY—STATE—653-5200. #1—Je Jo Danc-er, Your Life Is Celling. #2—Agent on Ice. #3—Getting Even. #4—Thru May & Ryder, P.I. 954. OAKLAND-TWIR-337-4478. #1-jo Je Dencer, Your Life Is Calling #2-The Mency Pic

DEC. PARAMUS-CINEMA 35- 845-5070. Jo Jo Doncer, Your Life Is Calling. 962 PARAMUS-RIO BERGER MALL-845.4440 Mile

963 PARAMUS -- PKO POUTE 4-487,7909 #1 -- Mar-

 Nament—arx noure 4—47-7909. #1—Mu-phy's Low. #2—Legend. #3—Agent on the 24—My Beautiful Laundrette. #5—Thru May 8: Getting Ever. Beg. May 9: Demograssity Cleer. #6—Blue City. #7— Volets Are Blae. #8—Honodo and Her Scient. #9— Down and Out in Boorly Hills. #10—Critters. 964. PARAMUS-ENO ROUTE 17-843-3830. #1-

Thru May 8: Gut and Run. Beg. May 9: Short Circuit. #2—8 Million Ways to Die. #3—Poice Academy 3. 965. RAMSEY-CINEMA-825-2090. Thru May 8: The Color Parele

966. RAMSEY-INTERSTRITE-327-0153. Program un-907. RIDGEFIELD PARR-BIALTO-641-0617. Thru

May 8: Out of Africa; Sleeping Beauty 966. RIDGEWOOD—RKO WARNER—444-1234. #1.— Blue City. #2—8 Million Ways to Die. #3.—Thru May 8: Cut and Run. Beg. May 9: Short Circuit. #4-Th

May 8: Lucas Beg. May 9: Dangerously Close 965. RIDGEWOOD-ROSEBUD-670-9183. May 5-8: A Thousand Clowns. May 9-11: Little Women (1933). May 12-15: How to Succeed in Business Without Really

970. RUTHERFORD—WILLIAMS CERTER—933-3700. #1—Thru May 8: The Color Purple #2—Thru May 8. Gung Ho #3-Sleeping Beauty

and Out in Bosely Hills. #2-The Color Purple. #3-871. TEAMECR -- MOVIE CITY-836-3334. #1-The Col-918. RUTLEY-FRANKLIR-667-1777. #1-Thru May or Purple. #2-Gung Ho #3-Lucas; Sleeping Beauty 8: Agent on Ice #2-Thru May 8: Cong Ho. #3-Thru 873. WASHINGTOR TOWNSHIP—CIRCUA—666-2221. The Money Pit.

920. UPPER MONTCLAIR-RELLEVUE-744-1455. #1-874. WESTWOOD-PASCACK- 664-3200. #1-ja j jo Jo Dancer, Your Life Is Calling. #2—Violets Are Blue. Dancer, Your Life Is Calling #2-Violets Are Blue. #3-Agent on Ice; Honnah and Her Sisters. #4-Getting Even.

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing The date in parentheses at the end of the capsule reviews refers to the issue of New York in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings mages immediately preceding this section.

MPAA RATING GUIDE

General Andiences. All ages admitted Parental Guidance Suggested. Se material may not be suitable for

Parents Strongly Cautioned. Some material may be inappropriate for children under 13.

Restricted, Under 17 requir accompanying parent or adult

No one under 17 admitted. NEW FILMS nded by New York's critic.

ABSOLUTE BEGINNERS-(1 hr. 47 min., %6) The hollow essence of video—a smeared cataclysm of "vi-suals" set in some ghastly gelatinous media never-never land. It has something to do with the hirth of youth culture in Britain in 1958, and it glides from one meaningless moment to the next. Lost somewhere in the ever-flowing movement around the nwerlit there are a few good performers—Ray Davies, of the Kinks, and David Bowie, who, as some sort of vicious adman, tap-dances amiably and looks more than ever like a perfectly creased pair of trousers. (May S, 1986)

PG-13. 42, 202, 532, 820 BLISS—(1 hr. S2 min., '8S) In this award-winning black comedy from Australia, an advertising executive, after four minutes of being clinically dead, comes back to life with a completely transformed outlook. Starring Barry Otto, Helen Jones, and Lynette Curran. Screen-play by Ray Lawrence and Peter Carey, based on Carey's novel. Dir. Lawrence. R. 50

BLUE CITY-(1 hr. 23 min., '86) A young man ret his hometown nn the Florida coast, only to discover that his father has been murslered and that no one wants to solve the crime. With Judd Nelson, Ally Sheedy, David Caruso, Paul Winfield, Scott Wilson, and Anita Morris. Music by Ry Cooder. Screenplay by Lukas Heller and Walter Hill, based on the 1947 nov-Lukas Heller and Walker Hill, hased on the 1947 novel-el by Ross Macdonald (Emmeth Millar). Dir. Michelle Manung, R. 25, 32, 62, 48, 102, 107, 113, 203, 203, 206, 213, 305, 307, 317, 318, 326, 401, 506, 510, 511, 513, 518, 520, 534, 602, 607, 609, 612, 614, 620, 640, 641, 643, 701, 705, 710, 714, 716, 674, 723, 785, 799, 802, 808, 809, 810, 900, 902, 905, 911, 922, 938, 931, 935, 935, 948

RAZIL -(2 hr. 10 min., 'RS) A hard-puffing apocalyptic farce set in a future England ruled by a totalitarian bureascracy. Much of the material, and the peculiar shape of the paranoia, is familiar from 1984 and a variety of avant-garde films, but the writer-director, Terry Gilliam (formerly of Money Python), has an untamed pictorial imagination that keeps hreaking free of grim cliché. In this anti-utopia, there are cavernous public spaces and cramped apartments whose plumbing and other utilities fill every corner of the room. Violence breaks out everywhere, people are arrested and tor-tured for the most trivial of reasons. Yet it would be a mistake to look for deep meanings. Gilliam's instincts as an entertainer sawe him from the more obvious ems of sententiousness, and the movie is often funn in a weird way. But like so many funcasists, he has o a rudimentary feeling for narrative and eventually begins repeating himself. With Jinasthan Pryor as the hero. Screenplay by Gilliam, Charles McKeown, and Tem Stoppard. (Jan. 27, 1986) PG-13. 6 BROKEN RAINBOW—(1 hz. 11 min., '85) An Academy

Award-winning documentary about the impending forced relocation of Navajos living on disputed land in northeastern Arizona. Produced, written, and edited hy Maria Florio and Victoria Mudd. Dir. Mudd. 4

THE COLOR PURPLE-(2 hr. 35 min., '85) This Serv Spielberg adaptation of Alice Walker's novel, set among rural blacks in Georgia during the period 1906-1940, is filled with "hig" moments—births, Does Spielberg hype the material because he has no instinctual feeling for it? He seems a million miles away-the movie is an angry feminist tract made in the style of a Dinney animal story. The heroine, Celie (Whoopi Goldberg), is impregnated twice by her pa when she's a young teenager and then given away to a brutal widower. She waits, watches, and suffers, but in time she's liberated and her true worth comes to the surface. The movie is a bare letter to black men, who are seen as cruel and foolish by wave. The male actors, led by Danny Glover, are forced into cartoon perf led by Danny Glover, are forced mto cartoon performances, her Margaert Avery in beausiful and sensual as a free-living blues singer and Opeah Winfrey has a few moments as the indominable Soda. (Jan. 13, 1986) PG-I3. 33, 52, 113, 214, 216, 321, 517, 534, 634, 642, 789, 715, 918, 922, 940, 965, 970, 971

AMCEROUSEY CLOSE—(1 hr. 35 min., '86) A group of students in an affirent high school decide to rid the school of "undesirable" elements: a thriller. With John Stockwell, Carry Lowell, Bradford Bancroft, Madison Mason, and J. Eddic Peck. Screenplay by Stockwell, Sentt Fields, and Marry Ross, story by B Secretical, series release, and Stately Rolls, 100, 103, 113, 204, 215, 217, 219, 300, 302, 307, 313, 320, 405, 504, 509, 515, 518, 520, 534, 601, 603, 607, 609, 612, 613, 618, 629, 710, 712, 723, 734, 803, 813, 911, 963, 968

URX OF THE MGRT—(1 hr. 29 min., '85) In this thriller from New Zealand, the trouble starts when a young woman huys a haunted car. With Heather Bolton David Letch. Screenplay by Gaylene Presson, Genff Murphy, and Graeme Tetley. Dir. Presson. 11

DESERT BLOOM-(1 hr. 46 min., '86) Honorable, in-tensely acted independent film about a young teenage gid's coming-of-age. The theme is conventional, but he time and place—Las Vegus in the early fiftiesfresh. Before strontium 90 was discovered in the milk cartons, the city got high, in a queuty, joking way, on the bomb's being tested in the desert nearby. The title the come i being trace in the colori income; I are take is iroasic. The bounh is a desert bloom as well as the heroine, Rose (Annabeth Goish), who lives with her affectionate har dumb more (JoBeth Williams) and her troubled stepfather (Jon Voughe, in a powerful performance). A war hero whose nerves have been shattered, Voight rehaffs his stepdaughter again and again, introducing her to one of the hardest and most painful things for a child to understand—the unrea-

sonableness of adult anger. Ellen Barkin, looking Anne Baxterish with her upowept, sculpted hair, makes a striking appearance as a sad-faced good-time gid who comes to live with the family. Written and rected by Eugene Corr. (Apr. 28, 1986) PG. 45, 80 DESERT HEARTS-(1 hr. 37 min., '86) Earnest gay romance. Vivian Bell (Helen Shawer), a Columbia ture professor, steps off a train in Reno, in 1959, and is into a dude ranch (she's getting a divorce). Viv is curt and standoffish-book-learning apparently has

dried up her instincts and finited her physical responses. Desert Hurti is that old standby, a movie about a proud, uptight lady who needs someone to light her proud, upright lady who needs someone to upn the. The person who strikes the match here is the glistening, eager Patricia Charbonneau, who plays Cay cause cashier and young lesbian daredevil. For most cashier and young lesbian daredevil, for most cashier and young lesbian daredevil. of the movie we wait with growing imparience to see

if Viv will go to bed with Cay. The sex, when it finally happens, has some real heat, but still, organizing a whole movie around Vov's seduction—Will she or won't she?—is inane. Audra Lindley gives a strong performance as the head of the dude ranch. Written by Natalie Cooper, from a 1964 novel by Jane Rule. Dir. Donna Deutch. (Apr. 14, 1986) R. 11, 56, 82

ONA MERLINDA AND HER SON—(1 hr. 30 min., '85) In Spanish, Eng. subtitles. Sly deadpan comedy from Mexico. Dofia Herlinda is a wealthy widow with a glassy smile and a cheerily upbeat manner whn lives a n a besuttful house in Guadalajara, and her son is Ro-dolfo, a spoiled, pettish neurosurgenn. The bisexual Rodolfo has a lover—a handsome young music stu-dent named Ramon—who is more than a little astondent named Ramon—who is more than a little automited when Doth Ferlindia invited him to live in her house. "Rodolfn has such a hig bed," she says. She then arranges for her suggeriegh pusitive not namely a beautiful girl from a good family. A body follows. And still Ramon stays. The jeke not fits more in that despite a thousand chances for distaster and scandial, mething ever goes wrong. Everyone gets what they ware, especially Dobh Ferlinds, who is alrevial and aplacable in her devotion to appearances. The movie is the ultimate gay humage to mom, and a mildly outrageous joke on Mexican machismo. Unfortunately, me Humberto Hermosillo directs ar a snail's mor the movie has a good idea at its core, but the joke new emiodes the way it should. (Apr. 14, 1986) 5

DOWN AND OUT IN BEVERLY WILLS-(1 hr. 43 min., '86) This broadly faccical Paul Mazursky comedy satintring the nonenex riche is also extremely touching. (It's based on Jean Renoir's 1922 Books Sered From Dononing.) Dave and Barbara Whiteman (Richard Deerfus and Bette Midler), born in the shadow of Ebbers Field, have struck it rich and moved, like the Dodgers, to Los Angeles, where they live in a pink Dodgen, to Los Angeles, where they live in a pink dream paloc with interior would that gleam like asset' milk. The Whiterman' quick rise has produced feel-ings of anxiety and guilt. When Jerry Baskin (Nick Nole), a Los Angeles bem, tries to drown hismself in their pool, Dare palls him our and takes him isnot no-thouse. The would-be suicide humblest Dave; he wants to understand Jerry and turn him on to the gospe success. The derelict, meanwhile, takes control success. The deredict, measuwhile, takes control of the bounchedid: he's middly amidde com man, satisfying everyone's futuation, and he winds up cuckeding Due there cinies over (wife, misters, daughter), suit as Warren Beatry did Jack Waeden in Sharpov The movies is slopply; constructed and occutionally vague, but it's junctly, irresintibly future, (Feb. 3, 1986) R. 34, 46, 84, 228, 302, 304, 81, 35, 124, 73, 233, 25, 377, 334, 667, 614, 623, 628, 632, 700, 716, 722, 744, 885, 914, 918, 531, 932, 933

ECHO PARK-(1 hr. 33 min., '86) Reviewed in this issue R 56

B. S. So. Selection wars To DEC—(1 hr. SS min., '86) Reviewed in this issue. R. 20, 39, 53, 67, 85, 107, 200, 203, 266, 267, 213, 277, 219, 300, 301, 308, 314, 320, 403, 505, 507, 513, 520, 529, 531, 533, 536, 604, 618, 611, 612, 618, 641, 710, 713, 722, 724, 725, 734, 818, 903, 939, 955, 964, 968

FEMMES DE PERSONNE-(1 hr. 46 min., '84) In French, Eng, subritles. The story of four women—single, mar-ried, or divocred—and their relationships with men. With Marthe Keller, Philippe Léctard, Funny Costen-con, Caroline Cellier, and Elisabeth Entenne. Dur. Christopher Frank, 46

FIRE WITH FIRE-(1 hr. 44 min., '86) A young man in : mm wisin rust—(1 ht. 44 mm., 98) A young man in a probationary cump and a gif in a nearby Cabolic boasting school become involved in an obsestive law-feed. Writers by Bill Phillips, Wetern Stazern, and Paul and Sharen Boorstin. Dir. Dancan Gibbins. For 3. 32, 209, 206, 317, 318, 321, 400, 505, 516, 526, 527, 644, 615, 624, 640, 700, 714, 722, 757, 762, 883, 816, 820, 900, 922





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NEW YORK NEW ORLEANS SAN FRANCISCO BEVERLY HILLS



FUNNY DIRTY LITTLE WAR-(1 hr. 20 min., '83) In Sounish, Eng. subtitles. This film from Argentina, mixi farce and tragedy, follows the political life of a sm town just before the death of Juan Perón, in 1974 With Federico Luppi and Héctor Bidonde. Screenplay by Héror Olivera and Roberto Cossa, based on the novel by Osvaldo Soriano. Dir. Olivera. 11, Public Theater (see Museuma, Societies, Etc.)

HIGER & FRED—(2 hr. 6 min., '86) In Italian, Eng. sub-ntles. Hell to sit through until the very end. Federico Fellini's new film is about an old dance team—they Fellini's new film is about an old dance team—they haven't been partners for 50 years—that is remitted for a nosttalgic appearance on a TV ratiety abow. Amelia (Giulitera Manian), who married and turned herridi mo a moidle-class housewise, has hold up pretty well, but Pippo (Marcillo Mastrounin) has become a cyal-cul windbag and a hum. As these two undergo the bizarre preparatery ristals for a populating on TV. Felling given an a spool of attention and of a society obtening—the state of the present and degrees of the transfer of the present of the present and degrees of the present of than angry. The crushingly vulgar images are frenzied yet also sullen and lifeless. Yet when Mastroianni and yet also stuten and titeless. Yet when Mastreaumi and Masina seep into the lights and performs, the movie attains a noble dignity. In Fellini's view, a performer's courage—whatever remains of his instinct—in the only thing that relevation can't destroy. Screenplay by Fellini, Tonino Goerra, and Tullio Pinelli. (Mar. 31, 1986) PC-13. 64

THE GODS MUST BE CRAZY-(1 hz 49 min., '84) A THE GODS MUST BE CRAZY—[I ht. 49 min., 84) A likable, shaggy-dog-story-type comedy, written and directed hy Jamie Uys, a South African who makes friendly jokes about the absurdities and discontinuities of African life. In the pseudo-documenary opening, we see footage of the Bushmen who live in the Kalahari Desett of Botswana, a gentle people whose lives are disrupted when a pilot careleasly drops a Coke bot-tle from his cockpit. The Bushmen think the object is a gift from the gods, and begin squabbling over it When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization. Director Uys mixes anthro cal comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops, and he keeps the gags comit With Marius Weyers, Sandra Printloo, and the Bu-man Nixan. (July 30, 1984) PG. 20

man Nixas. (July 30, 1984) PG. 28 degrees among the grant Barbard Section 1 Japanese automatics giant mix-Ron Howest about a Japanese automatics giant that Ron Howest about a Japanese automatics giant that the same trace gets of players with the class are seaged for players are the check of that the som and joyleys, the Jupunese are the check of that the som subject, but Howard and sereonwisers Lowell Gans and Bashoo Mandel work if nor the most orbinous gas and constrain, Michael Restons stars as the plast fore-tion of the second section of the sec man, a man who true to make everytoody like him and winds up lying to his men. The role seems based on the Eddle Bracken weakling that Person Sturges, in Hail the Comparing Heny, made into such a wernching example of small-cown ingratiation and fees. But the filmmakers don't provide the framework for that kind of satire, and Kraton is more a comic than an actor.
The picture is stolen from him by Gedde Wantsaabe,
who, as an executive losing faith in the Japanese busmess ethos, gives a comic performance of exceptional dignity, strength, and sweetness (Maz 24, 1986) PG-13. 36, 207, 511, 501, 510, 512, 517, 523, 524, 533, 602, 607, 609, 620, 623, 627, 632, 636, 642, 712, 726, 803, 805, 919, 970, 971

HANNAN AND HER SISTERS-(1 hr. 47 min., '86) A great film, the richest, most complex, and most fisent of Woody Allen's movies to date. The frame of the movie is the life of a large Manhattan family over a movie is the life of a large Manhatan lamily over a period of two years, the explicit subject is the varieties of love and romance; but the real master of the movies is the search for what is good in hife, what is solid and genaine. Hannah (Max Surrow), a retired actress and a mother; is the central figure—gendle, stiffles, and, to all appearances, self-sufficient. Her younger sinteen reach the a great deal. Holly (Duiner Wirely, who has failed at numerous careers, is so sensitive of the judg-ment of others that she detects nonexistent slights and ment of others may me energy mounts of the man may make a single man of the m hara Henhey), is unformed—sensual precisely because she doesn't know who the is. The principal motor of the plot is the desire that Hannah's husband (Michael Caine) feeth for Lee, and the effect that their affair has on the family. Running in counterpoint to all this is the struggle of Woody himself—playing a TV pend ducer—to find meaning in life. A hypochondriac of

epic proportious, the producer undergoes a spiritual crisis and comes close to suicide. He finds a way out, but the answer to his quest is in every frame of the movie, which is a celebration not only of life in New

ME OF THE BRAVE-(1 hr. 30 min., '86) Reviewed in

this issue, 47 IN THE SHADOW OF KILIMANUARO—(1 hr. 37 min., '86)
A tale of horroe, based on actual incidents during a recent drought in Kenya, about attacks on the loc recent crought in Arriys, about stracks on the local population by starring, man-cating habons. With John Rhys-Davies, Timothy Bostonau, Michele Carey, Irme Miracle, and Calvin Jung. Screenpia by Belge M. Saeller and T. Michael Harry, Dir. Rays Past. R. 3, 39, 48, 38, 40, 48, 201, 205, 215, 300, 309, 315, 319, 405, 504, 507, 509, 520, 536, 606, 612, 615, 707, 728

615, 707, 725

930 BAMCE, TOOR LIFE IS CALLING—(1 hr. 37 min., 760 Reviewed in this issue, R. 18, 93, 53, 68, 85, 87, 105, 109, 113, 200, 204, 206, 214, 218, 219, 300, 302, 306, 307, 315, 316, 318, 322, 324, 325, 401, 302, 306, 307, 315, 316, 318, 322, 324, 325, 401, 504, 510, 511, 320, 225, 320, 324, 336, 436, 407, 610, 611, 612, 618, 620, 624, 631, 636, 639, 646, 700, 702, 707, 107, 171, 172, 727, 727, 727, 727, 802, 10, 818, 818, 903, 903, 910, 920, 938, 934, 957, 938, 900, 974

LEGEND-(1 hr. 29 min., T6) A fantasy adventure a a young hermit who heroically tries to rescue a prin-cess and defeat the evil Lord of Darkness. With Tom Cruise, Mia Sara, Tim Curry, David Benneut, Alice Players, and Bdlly Barry. Written by William Hjorts-berg. Dir. Ridley Scott. PG. 25, 31, 62, 85, 115, 201, 302, 304, 308, 510, 534, 607, 609, 638, 719, 800, 807, 820, 905, 917, 963

LETTER TO BREZHNEY-(1 hr. 34 min., "85) A raw-look ETER TO BEFLERRET—[1] htt. 34 mins, 703 n raw-roots-ing, hitersweet film from Brighand about two crappy Liverpool girls who are forced to make the most of meager romantic choices. When a Soviet freighter docks for the night, Teres (Margi Clarke) winds up with Sergei (Alfred Molina), a roly-poly Russkie with a walrus mustache and nary a word of English. For her, it's a night of pleasure. Elaise (Alexandra Pigg), on the other hand, falls completely in love with her on the other hand, raiss computery in love with ae-sailor, Pioer (Peter Firth), who has a soft, almost an-gelic face. The next day, before getting on his ship, the blood, blue-eyed Picer swears his eternal love. Soon he is writing letters proposing that Elaine come to Russia and marry him. Should she go? The rueful forms of the market is that life in Bowlet, contlict is irony of the movie is that life in Russia couldn't be irony of the movie is that life in Rusius couldn't be much sowr for a woman chan it is in Luvepool. The director, Chris Bernard, may not have much faith in the frauer of England, the less as priving foodless for the given process—or it east for the latter Jagon for the given process—or it is east for the latter Jagon the worst and unality get it. The movie was a consid-erable bit in England, probably because in tumip-fla-ture of the control of the control of the con-trol of the control of the control of the con-trol of the con-tr

★ LUCAS—(1 hr. 39 min., %6) The most coherent and emotionally resonant youth movie of the season. Lo-cas (Cocey Halm) is a sersawly fourteen-year-old white kid from the wrong side of the tracks. A lize and con-artist, Lucas can be pushly, even chonosious. He falls in low with a beautiful and gentle sixteen-year-old girl (Kerri Green), who, in turn, falls for the foodbill-cap-form Green), who, in turn, falls for the foodbill-cap-ture. tain dreamboat (Charlie Sheen). The basic triad of hrilliant need-tender girl-handsome arhiete has ap-peared in many youth films, and perhaps it's endemic to all high-school memoirs. This may be the first one, however, told from the point of view of the nerd. The nowever, told from the point of view of the next. The most role, more way ingith haw been a distance, but Loca's being a movie of self-pipt. The best thing in the movie in darkly handsome Charlie Sheen (another of Martin's south, who has a plensingly light, self-mocking syld-Colly reserv, Sheen may be that rairty, a genuine movie size. Witten and directed by David Selexter (Apr. 22, 1986) PG-13. 55, 304, 311, 705, 922, 936, 971

THE MONEY PIT-(1 hr. 30 min., '86) Tom Hanks and Shelley Long, in the kind of roles once played by real Sheliey Long, in the kind of cools once played by real movie stars, burlesque their way through a sort of slapstick, destruction-derby remake of Mr. Blankings Bailde Hir Dream House. Though directed by Richard Benjamin, who showed wonderful comic timing in My Favorite Year, the movie is unaccountably bad in just about every scene. Crudity like this defies analysis; it's a weird natural disaster, like a hailstoem of rot eggs. With Alexander Godunov, who is amusin rgp: with Alexander Godinov, who is amusingly symphony conductor. (Mar. 31, 1986) PG. 21, 33, 88, 163, 113, 260, 204, 208, 304, 306, 516, 521, 332, 510, 513, 516, 521, 527, 534, 602, 607, 609, 612, 620, 624, 636, 638, 642, 712, 713, 720, 762, 763, 800, 804, 807, 820, 901, 905, 917, 935, 952, 934, 938, 973

FURPHY'S LAW-(1 hr. 37 min., '86) Charles Bron stars as a weteran Los Angeles cop who tries to clear his name when he is acrested for the murder of his exwife. With Carrie Snodgress, Robert F. Lyons, Richard Romanus, and Kathleen Wilhoite. Written by Gail Morgan Hickman, Dir. J. Lee Thompson, R. 37, 49, 68, 89, 113, 200, 205, 217, 300, 309, 315, 319, 326, 504, 505, 515, 534, 600, 606, 609, 613, 615, 638, 710, 754, 815, 819, 904, 907, 919, 934, 963

* MY BEAUTIFUL LAUNDRETTE-(1 hr. 33 min., '85) A purely entertaining move written by a young man struggling to make sense of a mixed racial and cultural inheritance. Hand Kureishi, a 29-year-old playwright who was born in London to a Pakutani fasher and an may norm in London to a Pakistani father and an English mother, creates a large Pakistani family settled in England and mile beautiful. in England and split between love and hare of its new country. The eighteen-year-old hero, Omar (Gordon Warmecke), is pulled back and forth between his fa-ther (Roshan Seth), a defeated left-wing journalist, and his uncle (Saced Jaffrey), a successful enterpreneur. The uncle sets up Omar in husiness as manages of a failing South London laundromat, and Omar hires Johnny (Daniel Day Lewis), an old school friend and now an anti-Pakistani street tough. Soon the two boys are making a go of it in business and are climbing into bed together. The lowers cross racial and class barinto beet together. The fovers cross racial and ciass bar-riers, hat the movie is hardly an advertisement for gay Utopia. The condition of England is tragic: The Paki-stanis, giddy from success, may be living up a storm, hat the situation of Johnny and his English friends is hopeless. Stephen Freurs directs with an appeopriately raw visual palette. (Mar. 3, 1986) R. 84, 718, 963

THE 19TH INTERNATIONAL TOURNEE OF ANIMATION—(1 br. 52 min., '86) Twenty selected animated shorts from nine countries, including Oscar-winners Chende (Canada, 1984) and Ause & Belle (Holland, 1985). 4

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★ THE OFFICIAL STORY—(1 hr. 52 min., '85) In Spanish, Eng. subcitles. This ripped-from-the-headlines drama from Argentina has the passionate stemmers of a Greek tragedy. Alicia (Norma Aleandro) is an ordinary bourgoos woman, a tracter happily married to a right-wing huinesaman, together they are devoted to their adopted five-year-old daughter. In 1983, as the milient crumbles, a friend of Alicia's returns from exile and inadvertently raises the possibility that the daughter could be the child of designeridos—left-sits arrested and usually executed by the security po-lice. From that moment on, Alicia's life becomes hell By her own rather haughty standards, she finds herself wanting. Her husband, on the other hand, can't understand why she doesn't just keep quiet and take care of the child. In the final, extremely violent, inevitable ontation between these two, the love they feel for each other is the most painful element. The movie has depth and detail as well as emotional power, and Norma Aleandro gives an overwhelming perform-ance. Screenplay by Luis Puenzo and Asda Bortnik.

Dit. Puenzo. (Nov. 18, 1985) 11, 81, 703 ON WALENTINE'S DAY-(1 hr. 46 min., '86) Scre Horton Foote's drama, set in his home town of Wharton, Texas, about a young woman who outrages her parents on Valentine's Day, 1917, by marrying the young man she loves. With Hallie Foote, William Converse-Roberts, Michael Higgins, Steven Hill, Ro-chelle Oliver, and Matthew Broderick. Dir. Ken Harrison. PG. 24, 87, \$37, 937

OUT OF AFRICA-(2 hr. 33 min., %5) Beautiful in an illustrative and rhapsodic, rather than dramatic, way, this large-scale adaptation of Itak Dinesen's famous uns arge-scale adaptation of lask Dintern's famous 1937 memoir never works up much steam. Meryl Streep, in a flawless, completely unmannered performance, is Karen Blisten (Isak Dinteren was a pen name), the Davinsh upper-class woman who buys a coffee plantation in Kenya in 1914 with her husband, Baron Beor Blixen (Klaut Maria Brandauer), a higgame hunter. Karen was never in love with her hus-band, and eventually took up with Denys Finch Hatton, an Oxford-educated all-around great athlete, wit, and hunter who fulfilled het ideals of lordly masculinity. The movie devotes a good hit of time to this ro-mance, but with Robert Redford as Denys, it's a hummet all the way. The jaunty lines sound absurd in his mouth, and he doesn't provide the physical dash that would make up for the flar readings. Yet everything peripheral to the romance works well—Karen's life on the farm, her safaris, her relations with native servanti and workers. Screenplay by Kurt Luedtke. Dir. Sydney Pollack. (fan. 6, 1986) PG. 10, 33, 323, 512, 517, 524, 644, 725, 761, 812, 814, 967

PARTING GLANCES—(1 hr. 30 min., '86) An amiable low-budget independent film about gay friendship and lowe in New York. In form, the movie is a triangle featuring a handsome but conventional young health official; a manic, self-destructive rock singer who has AIDS, and a writer who lives with the first man but lowes the second. Pering Genera is more a catalogue of gay manners than a fully worked-out drama. The writer-director Bill Sherwood is trying to restore some homely, affectionate reality to subjects usually treated sensationally. The lovers jog, go to bed, quarrel, go to a party, and so on. The movie is pro-monogamy, profriendship, peo-women, and neither hysterical nor sentimental about AIDS. As much as one admires the

decency of its attitudes, one wishes it were more excit-ing and less self-conscious. (Mar. 3, 1986) S ing and less self-conscious. (Maz. 3, 1996) 5
POLICE ACADEMYS: BACK IN TRANSING—(1 hr. 30 min.—%6) The graduating class of the original Police Academy returns to help a new back of old recruits with Server Guttenberg, Bubbs Smith, Tim Kazsninsky, and George Gynes. Dir. Jerry Priss. PC. 35, 103, 169, 113, 204, 205, 304, 312, 315, 534, 607, 609, 627, 714, 723, 816, 007, 911, 960.

* RAN-(2 hr. 40 min., '85) In Japanese, English subti-des. Akira Kurosawa's grimly magnificent summing up-a hit stiff, to be sure, but great and moving in its up—a hit still, to be sure, but great and morning in us-wy. "Men perfer sorrow over joy" someone wails near the end, and this is surely Kurouswa's view as self. In this adaptation of King Lee. Leed Hidetors (Thistup Nakada), who has spent 50 years pacifying the rivid claim of his domain, code spower so his oldest son, demanding that the two others support their heather. Insmediatorly, the oldest bredders bumillate there has been supported that the contract of the contract their father and betray each other, and the harsh but stable peace collapses into war. The carnage is awful, and at the climax, Lord Hidetora descends from the hurning tower, a broken man. As always with Kurosawa, we're amazed by the heroic style, yet the for-mality feels cold and distant, Only Mieko Harada, as the eldest son's vengeful wife, escapes the director's glacial severity. It's an old man's film, but it still leaves you shaken. (Jan. 6, 1986) R. 82

* A ROOM WITH A VIEW-(1 hr. 50 min., '86) The film-making team of James Ivory (director), Ismail Mermaking team of James Foury (director), Binnal Mer-chant (producer), and Ruth Prawer [habaya] (creen-writer) has finally broken through. Their adaptation of E. M. Forner's early (1998) novel is funny, vival, physically active, and gloriously beautiful. The film-makers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helen: satirical wit. The heroine, Lucy Honeychutch (htetesa Bonhan Cartry), is an apper-middle-class girl nifiled hy her upleinging. In Horeace, confronced by under death and physical passion, the begins to wide up. Cranky and self-deducing, he's not a great heroise, but her unfinished charge, he's not a great heroise, but her unfinished charge he's not a great heroise, but her unfinished charge the committee and pagn-on which the forces of social communion and pagnism engage in desperate, almost violent struggle.
Working with the cinematographer Tony Pierce-Roberts, Ivory produces the most handsome and excit-ing scenes of his career. The use of Puccini's music om Gienni Schicchi and Le Rondine), slightly over ripe and just short of kitsch, completes the mood of sentuous expansion. Featuring Maggie Smith as the prurient chaperone Charlotte, and co-starring Julian Sands, Denholm Elliott, Daniel Day Lewis, and Simon Callow. (Mar. 17, 1986) \$1.

mon Callow. (etc., 17, 1709) 21.

OUTHER PLEASURES.—(I he 21 min., '86) A falm essay by Jean-Pierre Gorin about a group of American model-railroaders, and, in a metaphoric extension, about the work of painter-film critic Manny Farber and Gorin's own filmmaking. 1

SHORT CIRCUIT-(1 hr. 39 min., '86) A comedy about the adventures of a robot designed for military use that comes alive and masterminds its own escape. With comes alive and matermaids in own escape. Web Ally Sheedy, Serve Guensberg, Ethier Servens, Austin Pendleton, and G. W. Bailey, Written by S. S. Wilson and Breze Maddoch. Die, John Babaran P.C. 20, 22, 36, 53, 66, 68, 88, 103, 105, 200, 264, 266, 207, 214, 217, 219, 903, 902, 207, 315, 317, 320, 326, 400, 463, 505, 507, 515, 520, 527, 531, 533, 534, 600, 665, 612, 613, 618, 624, 631, 65, 702, 703, 707, 710, 713, 725, 734, 801, 811, 818, 819, 900, 944, 948

MOOTH TALK-(1 hr. 32 min., '85) Laura Dern, ti





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and an elongated Alice-in-Wonderland body, gives a marvelous performance as Connie, a fifteen-year-old lazing around her parents' Northern California house through a long summer vacation. Connie sits in a trance, deep inside herself, dreaming of boys. She's half heapen firet and half gawky adolescent, and Dern makes the transitions from one state to another exquisite. Her scenes with boys are beautifully written (by Tom Cole, adapting Joyce Card Ozser's short story "Where Are You Going, Where Have You Been?" and perfectly Japon, But everything else in the movie is a listle hit off, Director Joyce Chopen's gentle rhythms can jield wonderfall moments, but there are also draggy scenes that trumble into a fade-to-black. Mary Key Pisco, as Connic's magging mon, is too Mary Kay Place, as Conner's magging mom, is too genteel for the lower-middle-class setting and too in-telligent for the hazangues she has to deliver, and we never get a handle on Levon Helm's easygoing Daddy. Treat Williams shows up for the movie's last half as a 30-year-old psychopath who pursues Connie, he does his James Dean mock-up and seems out of period. The movie's soft ending is a berrayal of the Oates story and of the mood that has been building up. But see it, if only for Den. (Apr. 7, 1986) 4, 81, 813

3 MEN AND A CRADLE-(1 hr. 40 min., '85) In French, Eng. subtitles. A César award-winning French comedy about three carefree bachelors who find a baby girl deposited on their doorstep. With Roland Girat André Dussolier, and Michel Bouienah, Written a ah. Written and

directed by Coline Serreau. PG-13. 63 *THE TRIP TO BOUNTIFUL—(1 hr. 46 min., '85) Geral-dine Page caps a long and distinguished career with his powerful performance as an old woman who es-capes from the Houston apartment of her son and capes from the Houston agartement of her son and daughter-in-law and journeys to the histhightee on the Gulf Coast, a farming town sow emery and decolars. Heroton Foote, adapting his owen play, writes well of the mixed anxieties and delves of old age, and Page plays the role as if familing new consens of the heroine's mand at every moment. The trip to her histhigate is also a trip to the past, the roots of memory, and the source of love. With John Heard and Carlin Glynn. (Apr. 7, 1986) PG. 11, 81, 537, 681

(Apr. 7, 1986) Vo. 11, 81, 337, 881

WOLETS ARE BLUE—(1 hr. 28 min., 86) Topical, starcrossed-lowers sudier starring Kevin Kline and Siay
Spacek. The movie is intelligent, realistic, generous to
everyone. But it also suffers from a pocular kind of
gutless self-consciousness that is all hut destroying our ore solemn commercial efforts at drama. Set in the more solemn commercial efforts at drama. Set in the Maryland beach town of Coran City. Dir. Jack Hist. (Apr. 28, 1596) P.G-13. 22, 48, 54, 118, 113, 209, 205, 286, 209, 217, 309, 318, 313, 314, 649, 588, 515, 518, 526, 522, 531, 534, 688, 687, 609, 611, 621, 624, 643, 782, 785, 787, 723, 724, 734, 736, 841, 888, 819, 828, 934, 938, 934, 933, 974

WISE CUTS-(1 hr. 32 min., '86) Gleeful, dirty-minded. and blessed with a spectacular sense of the vistal poiss-hilities of disaster, Brian De Palma can't help being a witty director. On the other hand, when De Palma says so himself, "Be furaryl," businor is pinned to the ground and held there in misery until it cries for help. In this mirthless Mana comedy, Danny DeVito and Joe Piscopo play two minor-league operatives who foolishly fall afoul of the Big Guys. In scene after scene, De Palma photographs the two actors in closeup as they get angry at each other. Their cheeks fill rir faces turn red, their eyes pop, steam with air, th blasts from their ears, curses fly from their lips . . With Dan Hedaya and Harvey Kenel. (May 5, 1986) R. 25, 36, 67, 85, 113, 201, 203, 206, 208. 214. 301. 305, 462, 585, 518, 513, 528, 521, 528, 538, 534, 604, 687, 689, 612, 619, 624, 629, 648, 641, 717, 722, 725, 754, 755, 768, 881, 816, 828, 985, 916, 917, 931, 932, 933, 962

REVIVALS

AMASTASIA—(1 hz. 45 min., '56) A fascinating mystery-melodrama of royal identity. A woman saved from drowning in Paris in 1928 is said to be the long-thought-dead youngest daughter of Crar Nicholas II. Elaborately produced and superbly played. With In-grid Bergman, Yul Brynner, and Helen Hayes. Dir. Anatole Lirvak. 86

HE EARRINGS OF MADAME DE ... -(1 hr. 42 min., '53) Max Ophula's mastrepicee, a wirty, glamorous, sub-limely ironic story of low and betrayal among the as-istocracy, Starring the superb trio of Danielle Dar-rieux, Charles Boyer, and Virtorio De Sica. 8

GASLIGHT (1944)-(1 hr. S4 min.) A romantic melma that's become a staple of TV comics ("the Gaslight hit") and is still hagely entertaining. A dishy Charles MOVIES

Boyer tries to drive his rich, fragile wife (Ingrid Bergman) craxy in a creamily photographed turn-of-the-century London setting. With a teenage minx named Angela Lansbury. Dir. George Cukor. 86

Angest Lansouy. Dir. George Ciscot. 80
CET OUT YOUR RAMDRECKERIES—(1) hr. 50 min., 78) In
French, Eng. subtitles. Bertrand Blier's exquisite high
comedy above a distraught young humban (Gerard
Depardics) whose beautiful wrife (Carole Laure) has
gone into a mysteriou stuck. He gisks up a Monachov
ino a principous funk. The gisks up as Monachov
ino genecher (Renrick Dewoere) in a Paris reconstrant and encourages him to go to bed with her. But her depression doesn't lift until she meets a thirteen-year-old boy who understands exactly what she wants. A courageous and enjoyable film. 2

MAIR-(2 hr. 1 min., '79) Miles Forman has turned the sixties Broadway musical into an audacio challenging work, better than the original. With John Savage and Treat Williams. 86

#F...—(1 hr. 51 min., '69) An absurdist satire of the cruely and psychological oppression in a traditional British boys' school, and at times a lyrical ode to the revolutionary spirit, very much of its time. With Mal-colm McDowell, David Wood, Richard Warwick,

and Christine Noonan. Dir. Lindsay Anderson. 2 IT'S LOVE I'M AFTER-(1 hr. 30 min., '37) Leslie Howard and Berte Davis have a lot of fun chewing up the scenery in this hitchy comedy about the egotistic costars of a Shakespearean troute. Olivia de plays the sweet young thing who falls for Howard's Romeo act. Dir. Archie Mayo. 8

JULIET OF THE SPIRITS—(2 hr. 28 min., '65) In Italian, Eng. subtitles. Fellini's first film in color, and a complete departure from the neorealist subject matter of his earlier works. The film delves into the fantasite of a middle-aged woman, played by Fellim's wife, Giu-lietta Masina, revealing all of the character's neuroses in an overly long feast of cinematic flourishes. 9

KLUTE-(1 hr. 54 min., '71) Jane Fonda is the confident, high-class call girl threatened by a psychotic client, she gives a remarkable, Oscar-winning performance (her first). The movie is a conventional thriller embel-lished with well-drawn characters and executed with extraordinary intelligence. Co-starring Roy Scheider as an evil primp and Donald Sutherland as the upright cop. Dir. Alan J. Pakula. 9

THE LONG, NOT SUMMER—(1 hr. 57 min., '58) A solid, enjoyable drama of the deep South, based on short stories by Faulkner, mixing raucous comedy, shrewd satire, and juicy romance. With Paul Newman, Orson Welles, Joanne Woodward, Anthony Francisca, Lee Remick, and Angela Lansbury. Dir. Martin Ritt. 8

NURDER AT THE GALLOF—(1 hr. 21 min., '63) A lively, amosing Agatha Christie mystery, with Miss Marple delightfully played by Margaret Rutherford. Based on After the Funeral. Dir. George Phillack. 8 NEVER ON SUNDAY-(1 hr. 31 min., '60) In English and Greek, Eng. subtitles. Melina Mercouri stars in this witty, basedy, and thoroughly enjoyable comedy about an American do-gooder in Greece who sets out to reform a local prostitute. Dir. Jules Dassin. 48

PRIDE AND PREJUDICE-(1 hr. SS min., '40) The best of M-G-M's adaptations of classic novels. Greer Garson is a little too matronly as Jane Austen's enchanting heroine, Elizabeth Bennet, but she's not the condescending beer the later became, and Laurence Olivier is wirty and devastatingly attractive as the snobbish Darcy, It's worth the price of admission to hear Olivier say, as he refuses to dance at a hall, "I am in no humor tonight to give consequence to the middle classes at play." With Edna May Oliver. Dir. Robert Z. Leonard. \$

SLEFPHO BEAUTY—(1 hz. 15 min., '59) Walt Disney's animated classic about the brautiful princets put under an evil spell. Dir. Clyde Grornini, Ziric Larson, Wolfgang Reitherman, and Les Claix. G. 20, 38, 213, 384, 585, 581, 522, 525, 527, 602, 656, 607, 609, 613, 624, 712, 722, 812, 908, 933, 967, 970, 971 LA STRADA—(1 hr. SS min., 'S4) In Italian, Eng. sebti-tles. One of Fellini's early, lyncal masterpieces, from the days before his style became overwhelmingly "Fellini-esque." Anthony Quinn is the hrutish circus strongman, Giulietta Masina the waif he makes part of

his entourage. Strong, touching, poetic. 9 THX 1138-(1 hr. 28 min., '71) The individual-vs.-soci ety theme is given a thoughtful 1984-type science-fiction treatment in George Lucas's first feature. The characterizations are overly schematic, but the sound-track and visual touches are imaginative. With Robert Duvall, Donald Pleasence, and Magge McOme. 86



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GALLERIES

Galleries are generally open Thes.-Sat. fr. between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

PHERRE ALECHINSKY—Paintings from the past 25 years, thru 5/17, Lefebre, 47 E. 77th (744-3384).

SHIRLEY BLEVIS/TOWN SADAM — Photographs of abstract patterns/Textural paintings made with stone, sand and earth. Thru 5/31. Urdang, 23 E. 74th (288-

PYRON BROWNE — Ten abstract paintings from the 'S0s that interpret themes ranging from the mythological 'Dance of Bacchus' to a contemporary fiest, thur 5/24. Schelsinger-Boisante, 822 Madison (734-3600). ANTHORY CARO—Recent figurative bronze sculptures and charcoal drawings, thru 5/24. Acquavella, 18 E. 79th (734-6300).

OWN FERREN—Geometric color paintings from 1965-1969, thru 5/31. Perlow, 980 Madison (517-5858).

GWEN JOHN—Drawings, watercolors, and paintings, thru 6/13. Davis & Langdale, 231 E. 60th (838-REHRY KOERNER—Realist paintings, from 1930–1966, thru 5/24. ACA, 21 E. 67th (628-2440).

ROBERT MASON - Figure paintings that convey emorion and a remembered past, 5/8-31. C.D.S., 13 E. 75th (7772.9555) MAN INTERELL Twenty-one new at

thru 5/10. Fourcade, 36 E. 75th (535-3980). KI-New sculptures, thru 5/24. Staempfli, 47 E. 77th (535-1919).

OWEN HORREL-"Atlas" sculpture and related dr ings, thru 5/10. McCoy, 19 E. 71st (570-2131). 000 MEDBUM—Romanic figure paintings apparently inspired by Caravaggio and Rembrandt, 5/10-6/7. Hamilton, 19 E. 71st (744-8976) and Germans Van Eck. 420 W. Broadway (219-0717).

GEORGIA G'KEEFFE-Selected paintings and works on paper; selections of American sculpture, 1811-1941 thru 6/6. Hirschl & Adler, 21 E. 70th (535-8810). 1811-1941.

WAN DEARING PERRINE—Paintings of the Palisades. 1902–1912, thru 5/17. Graham, 1014 Madison (535-5767). LIUBOY S. POPOWA/KAZIMIR S. MALEVICH—Coll

gouaches, and watercolors/Drawings. Thru 5/30. Hutton, 33 E. 74th (249-9700). ARRULF RAINER-Paintings from the seventies, some over photographs, others over photographic image on canvas, thru 5/30. Kren, 22 E. 65th (861-9933)

Stone, 48 E. 84th (988-6870).

Stone, 46 E. 86th (198-0870).
OHN SIMEER SARGENT — "Sargent at Becadway — The Impressionist Years," including landscapes, figure scenes and informal poetrain painted in France and England during the 1880"s, thru 6/14. Kerr, 89 E. 82nd (628-1340). HUGO SCHEIBER—A retrospective by this Futurist, thru 6/30. Kovesdy, 897 Madison (737-4563).

SCOTT SBERN-Painted mixed-media scr wood and aluminum, thru 5/17. Cecil, 16 E. 72nd (517-3605)

mano sinori - Figurative paintings and works on p per, thru 5/31. Silberberg, 16 E. 79th (861-6192). GRAHAM SHOW -Painted architectural constructions that look like English "follys," thru 7/31. Vanderwoode Tauanbaum, 24 E. 81st (879-8200).

THEODOROS STANOS — Abstract paintings from 1946 to 1986, thru 5/24. Kouros, 23 E. 73rd (288-5888). ORGE TACLA -- Recent paintings with symbolic, pre-Co-lumbian imagery, thru 6/1. Haime, 1000 Madison (772-7760).

SELIMA TRIEFF—Recent figure paintings and works on pager, thru 5/30. Graham Modern, 1014 Madison (535-5767).

JAN TSCHENGLB—Posters, advertisements, books, and letterheads by this Modernist designer, thru 6/6. Pra-kapas, 19 E. 71st (737-6066).

MARK TOBEY—Abstract paintings, drawings, and water-colors from the '40s through the '70s, thru 6/30. La Boetie, 9 E. 82nd (535-4865). CY TWOMBLY -- Eight major paintings from 1955-1969, thru 5/10. Hirschl & Adler Modern, 851 Madison

(744-6700) MARY ANN UNGER—An architectural installation that consists of a large painted aluminum temple which the viewer can walk through, thru 5/31. Sculpture Cen-ter, 167 E. 69th (879-5500).

WARLIN ... Large-scale portraits and landscapes by a Swiss artist, thru 5/17. Bernard, 33 E. 74th (988-2050). ANGELA VERDON/JOHN WARD—Recent pottery by two British artists, thru 7/11. Graham, 1014 Madison

MAX WEBER-Selected paintings, thru 5/29. Forum, 1018 Madison (772-7666).

57th Street Area

PAT ADAMS -- Mixed-media works on paper, thru 5/17. Zabriskie, 724 Fifth (307-7430). DOLF BAUER/SEYMOUR LIPTON—Early organic Expersionist works and later geometric ab presented works and later geometric abstract pain-tings/Drawings for sculptural ideas. Thru 5/21. Deutsch, 20 W. 57th (765-4722).

MICHAEL BOYD-Recent abstract pair ed colors, fugue-like compositions, thru 5/24. Zarre, 41 E. 57th (752-0498). SCOTT BURTON—New works in granite and 5/31. Protetch, 37 W. 57th (838-7436).

MICHAEL BYRON — Diorama-like paintings of landscapes or isolated images with free-standing sculptures in front of them, 5/7-31. Lubring, Augustine & Hodes,

41 E. 57th (752-3366). ALAN DAYE—Recent paintings and drawings with decamlike, almost hallucinatory imagery, some of it inspired by West Indian culture, thru 5/31. Gimpel Weitzenhoffer, 724 Fifth (315-2033).

RICHARD DEACON—Long, loopy laminated-plywood sculptures that form abstract configurations, by a British artist, thru 5/31. Goodman, 24 W. 57th (977-7160).

BURGOYNE DILLER—Color drawings that were studies for the three themes which Diller pursued during his mature period, from about 1945 until his death in 1965, 5/8–7/6. Emmerich, 41 E. 57th (752-0124). LYDIA DONA—Large-scale oil on acrylic on canvas paint-ings with technological and organic imagery, thru 5/31. Luhring, Augustine & Hodes, 41 E. 57th (752-

GONZALO FONSECA — Limestone sculptures of imaginary architectural structures, thru 5/31. Herstand, 24 W. 57th (664-1379).

LEON GASPARD—Paintings by a Russian-born Thos painter, best known for his images of New Mexico, thru 5/24. Berry-Hill, 743 Fifth (371-6777). MILTON GLASER-Recent works, thru 5/10. Hammer Graphics, 33 W. 57th (644-4405). JOHN GUNDELFINGER/MARGARET GRIMES—Romantic landscapes of westero New Jersey/Realist paintings of

Cape Cod scenes. Thru 5/28. Fischbach, 24 W. 57th (759-2345).

LEE HALL—Landscape paintings of ancient sites in Italy and Greece, thru 6/4. Armstrong, 50 W. 57th (582-8581).

ROBERT HUDSON-New hronze scalptures, thru 6/6 Frumkin, 50 W. 57th (757-6655). BYAN HURT—Recent small-scale bronze sculptures on limestone pedestals, thru 5/31. Blum Helman, 8th Floor, 20 W. 57th (245-2888).

ALEX KATZ—Recent paintings, thru 5/24. Marlborough. 40 W. 57th (541-4900).

DIANE XEATON/R. G. HUGGINS—Paintings about Heav-en, concrived by Kraton, painted by Huggins, thru 5/24. Wolf, 30 W. 57th (586-8432).

ELLSWORTH KELLY-Recent minimal painting 6/7, Blum Helman, 20 W. 57th (245-2888). YVES KLESS-Monochrome paintings and sponge r liefs, thru 5/31. Janis, 110 W. 57th (586-0110).

RICHARD MAURY—Realist paintings, by an American artist who has lived in Florence since 1960, of himself, his family, and his surroundings, thru 5/31. Wunder-lich, 41 E. 57th (724-8779).

NEMRY MOORE—"Homage to Henry Moore," including sculpture, drawings, and graphics, thru 6/14. Heiden-berg, 50 W. 57th (586-3808). WILLIAM PALMER—Realist paintings from 1926-1940, by this artist who studied with Thomas Hart Benton

and worked as a mural painter for the W.P.A., thru BEVERLY PEPPER—New sculptures with totermic and ritual overtones, thru 5/30. Emmerich, 41 E. 57th

(752-0124). UOT PFRFT—"Apples and Oranges"—nine new wall constructions this bridge the gap between landscape and still life, Eastern and Westero cultures, figuration and abstraction, thru 6/7. Solomon, 724 Fifth (757-

PABLO PICASSO -- Forty-five of his sketchbooks, made between 1894-1964, thru 6/8. Pace, 32 E. 57th (421-3292).

RICHARD POUSETTE-DART-Recent abstract paintings, thru 5/31. Del Re. 41 E. 57th (688-1843). REBECCA PURDUM—Recent EBECCA PURDUM—Recent paintings by this young American luminist, thru 5/31. Tilton, 24 W. 57th

(247-7480). JOYCE TREIMAN — Recent paintings and drawings which contain self-portraits, of seaport scenes in 1930s fash-ion, thru 5/24. Schmidt-Bingham, 41 W. 57th (888-11221

ture, 1952-1986, thru 5/29. Borgenicht, 724 Fifth (247-2111). ELBERT WEINGERG-A retr

East Village

FRANCESCO BONAMI Figurative paintings inspired by childhood memories, thru 6/2. Sharpe, 175 Ave. B (777-4622). MARSHAL HOPKINS-5mall-scale paintings, thru 6/1.

Cerigo, 202 Ave. A (777-2579). WEGY HLINEMAN—Mixed media paintings entitled "Fashion Portraits," of New York trendsetters, thru

5/18, Sensory Evolution, 420 E. 13th (505-9144). CARRIE LEDERER —Paintings of figures involved in ritu-alistic acts, surrounded by glyphic markings and sym-bols, thru 6/1. Pictogram, 443 E. 9th (505-5576). BICK PROL—New paintings and drawings, thru 6/1. B-Side, 543 E. 6th (477-6792).

MIND ROBBINS—Photographic works, some of them collaborative, thru 5/30. Nature Morte, 204 E. 10th

NDA SALERNO—Large-scale gestural oil paintings that have the family as a theme, 5/8-6/1. Adams, 504 E. 12th (777-3366).

IUSSELL SHARON — Recent landscape paintings on can-vas and wood, some with wood sticks attached to the surface, thru 6/1. Bromm, 170 Ave. A (732-6196). ED WALESTINE - Paintings that are "a visual approxima-tion of thought," thru 5/25, Avenue B, 167 Ave. B (473,4600)

SoHo and TriBeCa

ICHARD BECKETT -- Constructions and new works on paper, thru 5/30. Toll, 146 Greene (431-1788). TOM BHAS-Recent sculpture, thru 5/17. Plumb, 81 Greene (219-2007).

MEREK BOSHIER—Thickly impanted oil paintings of American landscapes, with titles such as "Fashion Vic-tim in the Snow," thru 5/31. Totah-Stelling, 152 Wooster (475-8330).

IGRID BURTON -- Abstract paintings with organic forms, thru 5/31. Patricia Hamilton at 112 Greene 1966-3864)

UNTHARINE T. CARTER—New paintings, thru 5/31. Bromm, 90 W. Broadway (732-6196).

MM CVIANOVIC—Multi-punel, allegorical paintings with images from the past and present, thru 5/24. Cutler, 164 Mercer (219-1577). SOUSTON CONWILL/MILTON KIOMISAR-An install dedicated to the memory of artist Ana Mendieta, Large-scale light sculptures. Thru 5/31. Alternative Museum, 17 White (966-4444).

DOROTHY DENNER -- A retrospective of paintings, wa colors, and hronzes, plus recent large-scale outdoor sculptures, thru 5/28. Twining, 568 Broadway (431-1830).

ELAINE DE KOONING.—New paintings, on canvas and nlywood, thru 5/31. Gruenebaum, 415 W. Broadway FLIZABETH DW

LIZABETH DWORKIN—Abstract paintings that refer to landscapes, thru 5/31. Munroe, 415 W. Broadway (226-0040). PERLE FINE — Abstract paintings from the '50s and '60s, by this artist who studied with Hans Hofmann, thru 5/24. Ingber, 415 W. Broadway (226-2221).

PIETRO FORTUNA-Paintings with stucco-like su of abstracted objects and structures, thru 5/30. Nosei, 100 Prince (431-9253).

HILL FREELAND/BILL BABBETTE- Recent sculpture/Works incorporating photographs, painting, an sculpture, 5/10-31. Oscarsson Siegeltuch, 568 Broad way (431-3550). CHARLES HEAMEY/ELIOT PORTER-Selected painting

etchings, and woodcuts/Black-and-white photo-graphs of the Southwest. Thru 5/31. Witkin, 415 W. Breadure (925.5510) oadway (925-5510). CINDY KANE/JONATHAN HASH GLYNN-Paintings with elements impired by primitive cultures/Paintings and elazed ceramic urns. Thru 5/20. Littleiohn-5mith.

glazed ceramic urns. 11 133 Greene (420-6090). WISH KAPOOR-New sculptures, both floor works and wall pieces, painted in primary colors, thru 5/31. Gladstone, 99 Greene (431-3334).

ELLSWORTH KELLY -- Recent sculpture, thru 6/7. Blum Helman Warshouse, 80 Greene (245-2888). CHRISTOPHEN LE BRUN-Richly surfaced paint

from which emerge mysterious shapes that resemble boeses, wings, and spheres, thru 5/24. Sperone Westwater, 142 Greene (431-3685). CATHENINE LEE-Glazed-ceramic wall pieces, thru 5/16. Davis, 568 Broadway (219-1444)

CLAIRE LIEBERMAN/MARK SCHWARTZ—Sculptures of stacked, carved, and inlaid colored stone, plus larger marble peees/Oil paintings that depict themes of psy-chological and sexual identity, thru 5/31. Baum, 109

ROBERT LONGO—New large-scale works combining painting and sculpture, thru 5/31. Metro Pictures, 150 Greene (925-8335). NOBERT MANGOLD -- 5ix new large-scale paintings and works on paper, thru 5/24. Cooper, 155 Wooster (674-0766).

PETER MAX—Recent paintings and prints, thru 6/4. Jack, 138 Prince (226-1989). MOTUSZ MYSLOWSKI - Abstract works that are grids of steel plates with baked-enamel surfaces, in a series entitled "New York Composites,"thru 6/7. Carpenter

ART

+ Hochman, 420 W. Broadway (219-0110). ROSEMARY NAEGELE—Paintings of haildings in New York, Rome, Venice, and Florence, thru 5/23. Blue Mountain, 121 Wooster (226-9402).

PETEN HADIN/STEPHEN BUCKLEY-Paintings with selfreferential elements/Large-scale abstract multi-panel paintings with three-dimensional wood and canvas tion, 5/10-6/4. Alexander, 59 Wooster

(925-4338).

LOWELL NESHITT—New paintings and sculptures of imaginary gardens, thru 6/14. DiLaurenti, 383 W. Broadway (925-5100).

THOMAS NOZKOWSKI-Paintings of abstract organic forms with backgrounds that are densely painted or luminously welled, thru 5/14, Esman, 70 Greene

(219-3044). ALBERT OFFICEN-Twelve new paintings that have interiors as a theme, some with mirrors collaged to the canvas, thru 5/24. Sonnabend, 420 W. Broadway

(966-6160) CARL PALAZZOLO—Abstracted landscape paintings in triptych format, 5/8-6/7. Stoler, 13 White (966-5090).

JERRY PETHICK — Sculpture and wall panels, thru 5/24.
49th Parallel, 420 W. Broadway (925-8349).

JOSEPN BAFAEL—New oil paintings and watercolors, some of which are Japanese landscapes, thru 5/14. Hoffman, 429 W. Broadway (966-6676). HOWARD ROSENTHAL -Sculptures made with m and lead, thru 5/23. 22 Wooster (431-6445).

CLAIRE SEIDL—New abstract paintings and works on paper, thru 5/31. Rosenberg, 115 Wooster (431-4836).

GARY STEPHAN—Recent paintings, plus selected oils on masonise from 1966, thru 5/31. Boone, 417 W. Broadway (431-1818).

BICARDO REGAZZONI — Gilded, geometrically faceted columns, along with working drawings and screens, thru 5/31. Green, 152 Wooster (982-3993). MERLE TEMNIN — A site-specific installation, thru 5/24 Sensory Evolution, 492 Broome (334-9625). BRUCE WALL/PHYLLIS HRAMSON-Three-dim

paintings/New paintings and drawings, thru 5/31. Knowlton, 153 Mercer (431-8808). NOY WARHOL-His "Disaster" paintings, from 1963, thru 6/14. DIA Art Foundation, 77 Wooster (431-

TAD WILEY—Minimal paintings on shaped pieces of pine wood, thru 5/31. Lang & O'Hara, 568 Broadway (226-2121). KARL WIRSUM—A retrospective of paintings, drawings, sculpture, and prints from the last twenty years, by this Chicago artist, thru 5/24. Kind, 136 Greene

Other

(925-1200)

897 CHICAGO—Large-scale "needleworked" paintings drawings, and penns in a series contiled "The Bird Project," thru 6/15. Saug Harbor, 1000 Richmon Tetrace, 51. (718-448-2500).

BERT RAUSCHENBERG — White and black pointings, along with a group of small-scale collages, thru 5/31. Gagosian, 521 W. 23rd (807-0807).

GROUP SHOWS

Madison Avenue and Vicinity ACOUNTELLA-18 E. 79th (734-6300). Works on paper

by 19th- and 20th-century painters; thru 6/10. DIDIEN AARON-32 E. 67th (988-5248). French paintings and drawings, 1780-1820; thru 6/7 HOFFELD—1020 Madison (734-5505). "Animals in American Sculpeure, 1915-1950," with works by Flannagan, Gross, Lachaise, Manship, Nadelman,

Walters, Zorach; thru 5/31. MATHES — 551 Madison (249-3600). "Purism and the Spirit of Synthesis," with paintings and works on pa-per by Buchet, Hanson, Henri, Le Corbusier, Leger, Ozenfast; thru 5/31.

MAZON -- 13 E. 76th (737-2203). Early Picasso drawing: on loan from the collection of Maya Ruiz-Picasso thru 6/28.

SIMON/NEUMAN-42 E. 76th (744-8460). Ink drawings gouaches, and watercolors by Balthus, Calder, Gross,



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ART Klee, Leger, Masson, Matisse, Miro, Picasso; thru

5/24. IAN-50 E. 78th (879-7085). Paintings by Bierste it, Cassatt, Chase, Inness, Laze, Prendergast, Sheelet, others: thru 6/21.

WILLARD-29 E. 72nd (744-2925). Part one of a 50thanniversary exhibition, with works by Calder, Dehner, Fesninger, Ferren, Graves, others; thru 5/10.

57th Street Area

FRENCH —41 W. 57th (308-6440). Representational paintings by Rovegno, Sallivan, Weiskopf; thru 5/24. KERT-41 E. 57th (980-9696). "Absence and Presence

with works by Chasnik, Kelly, Malevich, Reinhardt, David Smith, Tony Smith; thru 5/24. PACE-32 E. 57th (421-3237). Prints by Canaletto, Piranesi, Tiepolo; thru 5/24

OSENBERG-20 W. 57th (757-2700). Paintings and drawings with floating forms, hy Brooks, Calder, Jen-kins, Krasner, Tobey, Youngerman, others; thru

5/29. CHOELNOPF-50 W. 57th (765-3540). "City Streets with paintings by Anderson, Birmelin, Clutz, Matsh jandottir, Moore, Thickand: thru 5/21.

East Village MOKDTOFF-735 E. 9th (674-4677), "Heads"-paint-

ings and sculpture by Abdel, Agostini, Barchler, Borofsky, Ernst, Frangella, Pavia, Resnick, others; thru SoHo and TriBeCa

CLOCKTOWER—108 Leonard (233-1096). "Engaging Objects: The Participatory Art of Micross, Mechanisms, and Shelters," with works by Acconci, Bill and Mary Buchen, Paik, Phillips, Rosenthal, others; 5/9-

605 568 Broadway (219-1444). Inaugural exhibi-tion, with works by Belag, Feinberg, Gitlin, Lee, Lie-berman, Parcher, Wilson: thru 5/15. DRAWING CENTER—137 Greene (982-5266). "The Northern Landscape: Flemish, Dutch and British Drawings From the Courtaild Collections"; thru

EXIT-578 Broadway (966-7745). Works by c rary Irish artists, selected by Lucy Lippard; thru 5/31. STEINRAUM-132 Greene (431-4224). "Let's Play House," with works by Applehroog, Bourgrois, Byars, Hammond, Pollock, Scanga, Schapiro, others: 5/7-31.

Other

JACOB K. JANTS FEDERAL BUILDING-26 Federal Plaza. Mon.-Frs. 9-5. Works by 35 sculptors honoring the Statue of Liberty: thru 5/30.

PRATT -- 160 Lexington (718-636-3517). "The Artist and the Quilt," thru 5/28. P.S. 1-46-01 21st 5t., L.I.C.:(718-784-2084), "Images of the Unknown: An Aesthetic Exploration of Making and Seeing Art," with works by Byan, Chand, Colette, Hora, McCoy, Parker, Pereire, Pisani, Saret,

PHOTOGRAPHY

thru 6/15

R.L. BRANDT—Vintage photographs, thru 6/7. Burden, 20 E. 23ed (505-5555) ANDREW BUSH-Large color prints documenting his two-year sojourn in Kilkenny, Ireland, and later work carried out in Los Angeles, where he now lives; thru 6/7. Lieberman & Saul, 411 W. Broadway (431-6/7. 1

FACCHETTI-211 E. 3ed (473-9615). Photogram have the television as a motif, by Baldessari, Barrow, Callahan, Friedlander, others, thru 5/25.

BERNARD FAUCON -- Fresson color phorographs in a se-ries entitled "The Rooms of Love," thru 5/24. Castelli Graphics, 4 E. 77th (288-3202). STEPHEN FRAILEY—New photographs, thru 5/30 303 Park Ave. South (477-4917).

BEHNO FRIEDMAN/MARGARETTA K. MITCHELL-ROCERE large-scale mixed-media works/A portfolio of twelve photogravures of dance in the tradition of Isadora

Duncan. Thru 5/22. Pfrifer, 568 Broadway (226-2251).

NIROSNI NAMAYA—Documentary photographs and landscapes, thru 6/7. ICP Midtown, 77 W. 45th (536-6443) Mon.-Pri. 11-6, Sar. 12-5. 51. I.C.P .- 1130 Fifth (860-1777). Tues. 12-8 (5-8 free). Wed.-Fri. 12-5, Sat.-Sun. 11-6. "Photography in Africa, 1849–1918," with 120 images from European and American collections; "South Africa: The Cordoned Heart"—photo-essays by twenty South African photographers, 5/9-6/22.

NEMKELEBA HOUSE-214-16 E. 2nd (254-5269). Contemporary Afro-American photography from Chicago and New York, hy Abernathy, Cowans, Ferrill, Gray, Muhammad, Taylor, others; thru 5/18. PABLO PICASSO/BILL BRANDT—Photographs of and hy

Picasso/Twenty of his most famous photographs of nudes, thru 8/4. Pace/MacGill, 11 E. 57th (759-7999).

PAUL BOSIN—Photographs about stylized beauty, last, and violence, thru 5/29. Area X, 200 E. 10th (477-1177).

SCHREIBER/CUTLER-171 Spring (925-1441). Photo-graphs by Da Cueva, Hannock, White; 5/7-30. GARRY WINGERAND -- Photographs in the Seagram col-lection, from the famous Marilyn Monroe image taken in 1955, to a 1981 poetrait of John Huston, plus works from two projects, thru 6/26. Seagram Buildworks from two projects, ing. 375 Park (572-7379)

PERFORMANCE DANSPACE-St. Mark's Church, 10th St. and Second

Ave. (674-8112). 5/10-11 at 8:30: Mary Shuitz and Nicky Paraso in "She Wants to Talk and He Wants to Dance." \$6.

LA NAMA ANNEX.—74A E. 4ch (475-7710). Thru 5/25: Wed.-5un., at 7:30: Ping Chong's "Kindness." Wed.-Thurs. \$12, Fri.-5un. \$15. LIMBO -- 647 E. 9ch (228-3000), Thurs. - Sun., thru 5/11

at 8: Rhodessa Jones and Idris Ackamoor in "The Legend of Lily Overstreet," \$10. ONIO THEATER -- 66 Wooster (226-7321). Thru 5/24 at 8 and 9:30: Armand Saria and Katy Bolger's "Living

Cave Paintings." \$12. P.S. 122-150 First Ave. (477-5288), 5/8-11 at 8; John Kelly in "Born With the Moon in Cancer." At 10: Reity in "Born With the Moon in Cancel." At 10: David Cale in "The Redthroats." At 12 a.m.: Iris Rose in "The End of the World." 5/9 at 10:30: Jim Neu's "Duet for Spies." 5/10 at 10:30: Beth Lapidus in "Beth of Both Worlds." 56.

WHITNEY MUSEUM AT PHILIP MORRIS-120 Park (878-2453), 5/13 at 7:30; Fred Houn and the Asian American Art Ensemble present excerpts from "Bamboo That Snaps Back: A Performance Art Odyssey." Free.

MUSEUMS

MERICAN MUSEUM OF NATURAL HISTORY—CPW 79th 5t. (873-1300). 10-5:45; Wed., Fri.-5ut. 10-9 Contribution \$3; children \$1.50. (Free Fri.-Sat. 5-9) Gardner D. Stout Hall of Asian Peoples, 3,000 arti facts and artworks, covering Turkey to Japan, 5theris to India . . . New Margaret Mead Hall of Pacific Peo-ples . . "Brazilian Princess," the World's Largest Cut Gem . . Carl Ethan Akeley, 1864–1926: Renausance Man . . . Gypsies: Photographs by Jan Yoors, 1930s -1970s; thre 7/27.

MA SOCIETY-725 Park Ave. at 70th 5t. (288-6400) Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. \$2, students and seniors 51. The Rockefeller Collection of Asian Art, over 250 objects representing major art traditions from Afghanistan to Japan . . . A Window to the Ori-ent: The Victorian Photographs of John Thomson. thru 8/3.

BRONX MUSEUM OF THE ARTS-1040 Grand Co at 165th 5t. (681-6000). Szt.-Thors. 10-4:30, Sun. 11-4:30, 31.50, students and seniors \$1... The Become: A Celebration; thru '86... Building a Bo-ough: Architecture and Planning in the Broax, 1890-1940; thru 9/1.

HOOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10-5, 5ar. 11-6, 5ars. 1-6, \$2 suggested donation, students \$1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Pennd Rooms . . . The Hillman Foundation Collection of Modern French Painting: thru 1/5/87 ... Concemporary American Cera thru 5/20... Contemplating the American Water

color, thru 5/26... Michelle Stuart-Paradisi: A Garden Mural; thru 6/16... Curator's Choice: The Arts of Central Africa; thru 6/30...Third Western States Exhibition; thru 7/28. THE CENTER FOR AFRICAN ART-54 E. 68th 5t. (861-1200). Tues.-Fri. 10-5, Sat. 11-5, Sun. 12-5. \$2.50, seniors and students \$1.50 . . . African Aesthetics: The Carlo Monzino Collection; thru 9/7.

COPPER NUMERI SUSSIBLE—Fifth Are, at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-S, Sun. 12-S, S2; seniors and students \$1, free Tues. after 5... Toys from the Nuremberg Spichtengumstum; thru 5/11... Playing Cards: thru 5/25... La Nijinake A Danch Lenner thru 7/13. Beach Woods Design for er's Legacy; thru 7/13... Bon Voyagei, Designs for Travel; thru 7/13.

PAUNCES TWEEN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.-Fri. 10-4. Free. The Healing Arts in Early America; thru 6/20.

as EMPY AMERICA: thru 6/20.

FRICK COLLECTION—1 E. 70th St. (288-0700). Thes.Sat. 10-6; \$1, students and seniors 504. Sun. 1-6; \$2.
Children under 10 not admitted . . J.-A.-D. logres:
Hifty Life Dewings from the Musee Ingres at Monauban; thru 6/15.

GUGGENNEIM HUSEUM—Rich Ave., at 89th 5t (360-3500). Tues. 11-8, Wed.-Sun. 11-5. \$3.50, students and seniors \$2. (Free Tues. \$-8)... Charles Seliger; thru \$/18... German Realist Drawings and Water-colors of the 1920s; thru 7/6... By the Muse Inspired; thru Nov... Enzo Cacchi; thru 7/6.

JEWISH MUSEUM -- Fifth Am. at 92nd 5t. (860-1888). Sun. 11-6, Mon., Wed., Thurs. moon-5, Tues. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. \$3, seniors and students \$1.75 ... Israel in Antiquity: From David to Herod ... Coins Reveal ... The Holo-caust by George Segal ... \$NEH by Buky Schwarz; thru June ... The Jews of Kaifeng: Chinese Jews on the Banks of the Yellow River; thru 6/15 ... Art and Exaltation: Treasures of the Jewish Museum; thru 8/87... Justice in Jerusalem Revisited: The Eich-mann Trial 25 Years Later; thru 5/11.

STROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tises. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution \$4:50; children and seniors \$2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D... New Galleries Through the Third Century A.D... New Galleries for Ancient Near Eastern Art. Renaissance Revival Sitting Room, Metiden, Conn. (1868–70)... Common of Royal India; chru 8/31... A Ficture of Medieval Life; thru 6/29... The Bright Side of Burle: Symbol and Ceremony in Islamic Arms and Armor... The Architecture of Richard Mornis Hunt; thru The Architecture of Richard Morris Hunr; thru (1)15... Godhic and Renaissance Art in Nuermberg-thru 6/22... Rodin: The B. Gerald Cantor Collec-tion; thru 6/15... The Michael C. Rockefeller Wings Recent Acquisitions: thru 7/13... The Elegant Breath Chinese Planting Under the Chi res-Lung En-perce (1735-1798); 70-8/3. The Colistors, Fort Typon Park (223-3700). Tees.—Sun. 930-445. Medi-

eval Collection.

PEEPONT MORGAN LIBRARY—29 E. 36th St. (6850008), Tiers.-Sar. 10:30–5, Sun. 1–5. 33 suggested
donastion. .. Gustav Mahler (1860–1911); Freatz Listz
(1811–1886); thru 7/31... Pre-Romancappe Mattripieces of illumination; thru 7/31... From Mechants
to Emperore: British Artists in India, 1757–1930; thru

7/31 USEUM OF AMERICAN FOLK ART-125 W. SSth St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30.

\$2; seniors and students \$1; free Tues. eve. Liberties With Liberty; thru 5/18. USEUM OF BROADCASTING —1 E. S3rd St. (7S2-7684). Tues. 12-8, Wed.-Sat. 12-5. S3; S2 students; \$1.90 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic, and edy shows. Special screenings daily . . . Bob Hope alf Century of Radio and Television; thru 6/14.

SEUM OF HOLOGRAPHY-11 Mercer St. (925-0526). Then.—Sun. 12-6. S3; children and seniors \$1.75. In Perspective: permanent exhibition on the history and development of holography. Light Years ... Diet-er Jung: Installations; thru 6/29 ... Illusion: Between Life and Art; thru 9/14.

BUSEUM OF MODERN ART—11 W. 53rd Sc. (708-9600). Daily 11-6, Thurs. till 9. Closed Wrd. 55; students 53:50; senioes \$2. Richard Seres: Sculpture; thru 5/13... W. Grancel Fitz: Advertising Phocographs, 1929-1939; thru 6/24

MUSEUM OF THE CITY OF NEW YORK-Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-S.



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ATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). \$2.50, seniors and students \$2... The Architect and the British Country House; thru 6/29

NEW MUSEUM OF CONTEMPORARY ART-583 Broadway nt museum of contemporari art:—583 Becadows (219-1222). Wed. 12-8. Thurs.—50n. 12-6. Closed Men. and Ther. Suggessed admission 32.59; students and seniors 51-50; children free. Women, Men. and Children Working as Arrists; thru 6/12... "Sots Art." thre 6/12.

wer-Tom HISTORICAL SOCIETY—Count Park West as 77th S. (1973-MOO). Turn-s-lat. 10-4, Sun. 1-4, S.2. children S.1. The Woold of History The Neuman Collection of History Lamps. Freeighings on Parade: 1700-1865... P. T. Barmum: Prince of Hum-lag, Merchant of Delight; then 6/15... Liberty's Legacy Photographs of New York's Ethnic Festivals: thus 9/28. HEW-YORK HISTORICAL SOCIETY-Central Park West at

NEW YORK PUBLIC LIBRARY-Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily exc ing, Fifth Are. and 42nd St. (869-8089). Daily except Sun. 10-6; some collections to 9... Designs in Jazz by David Stone Martin; thru 6/14... A Building to Celebrate; thru 5/31... Berg Collection of English and American Literature; thru 11/1. Lincoln Center, 111 Amsterdam Are., at 65th St. The Performing Arts of India; thru 5/17.

UEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555), Tues.—Fri. 10-5; Sat.— Sun. 12-5:30. Contribution suggested... The Hevoic Spiric, a Collection of Casts From Original Masterperces of Classical Sculpture From Ancient Greece to Michelangelo... The Richmond Hill Series: Paint-ings by Irene Bussko; thru 5/18... After Matisse; thru 5/25... "Fish Condos" by Joey Skaggs; thru

STUDIO MUSEUM IN HARLEM-144 W. 125th St. (84 4500). Wed.-Fri. 10-5, Sat.-Sun. 1-6. \$1:50; chil-4900). Wed-eri. 10-5, 541-5811. 1-5. 541-5811. 1-5. dren 506. Al Loving: Departures; thru 6/12... The Hale Woodruff Memorial Exhibition: Energing Artists From the Southwest, thru 6/12.

From the Southwest, than 6/12.

MINITERY MUSEUM:—Medition for, at 75th (570-5676).
Tines, 1-8, Wed.-Sat. 11-5, Sun. 12-6, St.; seniors
515.60 (Few Tasts. 6-8). 20th. Century American Art.
Highlights of the Permanent Collection ... Caldry.
Circus ... Bris. Fischl; thus 5/11. Alex Kare Reven-spective; thus 6/15. ... Sacred Images in Scouler Art.
thus 7/11. Whittery Museum at Phillip Morris,
4/2nd at Park (678-6559). Yasso Kuniyoshi (1889-1953); thru 6/19. Whitney Museum of Ame Art at Equitable Center, Seventh Ave., bet. 51st & 52nd Sts. (554-1113). Figure as Subject: The Last Decade: thru 6/4.

AUCTIONS CHRISTIE'S-502 Park Ave., at 59th St. (546-1000). 5/7

at 2: Contemporary Art, Part II. On view from 5/2. 5/13 at 10 & 2: Modern Prints and Illustrated Books. On view from 5/9. Bast, 219 E. 67th St. (606-0400). 5/8 at 10: Antique and Fine Jewelry. On view from 5/3. 5/12 at 6: Fine Oriental Rugs and Carpets. On view from 5/8. 5/13 at 10 & 2: 19th- and 20th-Cen-tury Photographs. On view from 5/9.

DOYLE-175 E. 87th St. (427-2730). 5/7 at 10: Impo tant 17th- and 18th-Century English and Conti Furniture and Decorations. On view from 5/3.

PHILLIPS -- 406 E. 79th St. (570-4830). 5/10 at 11: Lead soldiers and toys. On view from 5/4. 5/17 at 10:30: English and Continental furniture, silver, and Europe-an and Oriental Ceramics and Works of Art. On view from 5/11.

strom 5/11.

**OPTIMENTS—York Ave., at 72nd 5t. (606-7000). 5/12 at 10:15 & 2: Photographs. On view from 5/8. 5/13 at 7: Five Paintings From the Collection of Mr. and Mrs. David Bakalar. On view from 5/8. 5/13 at 7: Impressionist and Modern Paintings and Sculpture, Part I. On view from 5/8. 5/14 at 10:15: Impressionist and Modern Guide Technology. **The Collection of the Collection of th at and Modero Drawings and Watercolors. 5/15, 16 at 10 and 2: Impressionist and Modern Art and Sculp-ture, Part II. 5/20 at 10:15 and 2: Pre-Columbian Art.

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Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719) Metropolitan Museum, Fifth Ase. and 82nd St.

92nd St. Y. on Lexington Ave. (427-4410) Radio City Music Hall, Sixth Ave. and 50th St. (757-3100) Symphony Space, Broadway at 95th St. (864-5400) Town Hall, 123 W. 43rd St. (840-2824)

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formances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, May 7

AMERICAN SYMPHONY ORCHESTRA, Tamas Vasary conductor, pianist Natalie Hinderas. Works by Mendelisoba, Davies, Rachmaninoff. Carnegie Hall at 8.

sobn, Davies, Rachmaninoff. Carnegie Hall at 8. 58,50-517,50. ARTURO DELMONI, violinist. With pianist Meg Bachman Vas. Music of Grieg, Faure, Dello Joio, Mendelssohn, Tartini, Vieutzensps. Alice Tully Hall at 8. \$12.

HATOR, VOCUSEMBS, AUGE HUNY PRIM 148 S. S. LZ.

OPOLINGELLO SOCIETY—With cellists Carter Bery,
Charles Curris, Gary Hoffman, Stephen Kater, Barha18 Serin Mallow, Shatone Robinson, Jeffrey Solow,
Bonnie Thron. Works of Bach, Parcell, Stravinsky,
Cooper, Shalman, Merkin Concert Hall at 8. S12.

**SEARLIA MARRALIE, pizzinit/CARDLE PRIMETY, soprano,
BML LEVIN, violinit//ANTAMENT, DOSER, cellist. AllBML LEVIN, violinit//ANTAMENT, DOSER, cellist. All-

Mendelssohn peogram. Carnegie Recital Hall at 8. S12.

NAZZ BAND—Hunter College, Lexington Ave. and 69th St. (772-5020), at 2:30. Free.

MAZZ BAMD—Hunter College, Lexington Ave. and 69th St. (772-5020), at 2:30. Free.
AMERICAN NEW MUSIC CONSONTIUM.—Cacherine Rowe, soprano, Bohdan Hilath, clariner. Works by Gottlieb, Smaldone, Yedidia, Kupferman. Loeb Student Center/NYU, S66 LaGuardia Place (598-3491).

dent Center/NYU, S66 LaGuardía Piace (S98-3491), at 8.55.

THE NEW YORK KAMMERBUSINEN AND FRIENDS—Music of E. J. Hayden, J. H. Collier, Praetorias, Thomson, Hindemeth, Gottschalk: folksongs of Argentina,

son, Hindemath, Gottschalt: folktongs of Argentials, Brazil, Bolivia, Ecuador. Center for Inter-American Relations, 680 Park Nev. (249-8959), 18. 58. AMPY SUXMAN AND IN SILEZIMPO GOCKESTRA—Traditional instrumental masic of the Ashkenasy. Temple Shaarry Teith, 250 E. Pyth Sr. at 7:30. 55 Gonton, NAMANT TO-698-KM.—Xabski music. Japan Society, 333 E. 47h Sr. (852-1153), at 8. 51.

E. 47th St. (832-1155), at 8. \$15.
CHARLES HANSEN, planist. Federal Hall, 26 Wall 5t., at 12:30. Free.

CAROL FREDETTE, vocalist. Jazz at St. Peter's Church, Lexington five. and 54th St. (935-2200), at 12:30. S2. MANCY COOPER, organist. St. Bartholomew's Church, Park five. and 50th St., at 12:10. Fee.

LEMMAN COLLENE SAZZ ENSEMBLE—Lehman College Center, Bedford Park Bird. Wen and Goulden Ave., Bronx (960-8247), at 12:30. Free.

Thursday, May 8

NEW YORK PHILARMONIC, Zuhin Mehta conductor, pinisis Jerome Lowenthal, violinist Janari Burwell, crilist Leslie Paras, choise Locand Amer, Jassoonist Loren Glickman Hoppidh's Sinfonis Concertance in B-Flat, Druckman Mage (world premierry, Tchailsowisty's Fiano Concerno No. 2. Amery Fisher Hall at 8. 36–350. Note: rehearal Thrus, only, at 9.45 a. m.;

OPERA ORCHESTRA OF NEW YORK, Eve Queler conductor; soprano Ghena Dimitrova, tenor Piero Cappuccilli. "A Verdi Gala Recital." Carnegie Hall at 8. 345,

MY METHERY AND GENETIE COLEMAN—Jazz. Town Hall at 7:30 and 10:30. 520. NEW YORK CHARMEN SCOND—Paul Clive conductor. Music of Hindemith, Bach, Barber, Mozart. Merkin

Concret Hall at 8. 510.

PAULETTE ATTE, soprano, with tap dancer Charles

"Cookie" Cook. "By Jove, by Jing, Ir's Paulette's
Spring Singl" Music from Gershwin to Puccini. Carnegue Recital Hall at 2. 512.

negie Recital Hall at 2: 512.

BOHALD SADOFF, planier. Carnegie Recital Hall at 8:30.

BAGAUTA TO-ON-KAI—See S/7.

AMERICAN NEW MUSIC CONSORTIUM—Carlo A. Neri, giannis/composer, Andrea Franceschelli, oboist. Music of Arcangelli, Berio, Bernian, Possorer, Casiglinon, Neri. Lorb Scuden Center/NYU, 566 LaGuardia Place (598-3991), at 8,55.
PAQUITO D'ENVERA AND TRO MUSICA HISPANA—Cham-

ber music. Center for Inter-American Relations, 680 Park Ave. (249-8950), at 8. \$11. CRAMBER SOUND—Wich the Wave Hill Chamber Play.

ers. Works by Rawel, Marrins, Morare, Kluphardt, Hindemich, Merkin Concert Hall at 8, 510. BTB. GARDANE AND WIDOY BANKES.—Thearer songs of the '20s. Sr. Peter's Church, Lexington and 54th St. (935-2200). at 8, 58 donasion.

AULOS ENSEMBLE—With guest Stanley Rischie, buroque violin. 17th- and 18th-century chamber music performed on original instruments. St. Michael's Church, 225 W. 99th (65-72089), as 8. 10. ART MOR—"Love Songs, Sucred and Profane." R. C.

Erpf Gallery, S68 Breadway (92S-6160), at 7:30. Feet.
PETR MOTHE, flucin/DON YMALECH, percunsionint/LISA
TEMMY, violist/GWEMDOLYN TOTH, harpischordist.
Music of Bach, Konk, C. P. E. Bach, Gibson, Benda.

St. Stephen of Hungary Church, 414 E. Szad St. (861-8500), zr. 7:30. 34 donation.

ASCENSION BM: SERVICE—Choir of Trinity Church, Music of Rorem and Moraer. Trinity Church, Broad-

way at Wall Se, at 12 noon. Free.

MANNES BAROQUE ENSEMBLE—Music of Couperin and
Leclair. Mannes College of Music, 150 W. 85ch Se.
(580-0210), at 8. Free.

DALTON GANG JAZZ BARO—Olympic Tower areade.

Fifth Ave. at S1st St., at S.M. Free.

ALEXANDEN STRING QUARTET—Music of Haydn and
Berg, Barach College, 17 Lexington Ave. (S05-5891),
at 4:30. Free.

SPECULUM MUSICAE—With accessor ludith Bertina.

Music of Sessious, Takemitsa, Coedero, Fous. Brooklyn Academy of Music, Lepercq Space, 30 Lafayette Awe., Brooklyn (718-636-4122), at 8. 57.50. BARCEMUSIC—Violinist lk-Hwan Bae, pianist Stephanie Brown, violinist Julie Rosenfield, cellist Fred Sherry, violist Walter Trampler, Music of Dohnanyi, Dvorak, Fulton Ferry Landing, Brooklyn (718-624-4061), at 7-30, 510.

Friday, May 9

NEW YORK PHILIARMONIC—At 2. See S/8.

NEGGAE SUM FEST USA '86—With Third World, Burning Spear, others. Felt Forum, Madison Square Gatden, at 9, \$20.

NEW YORN CHORAL SOCIETY, Robert DeCormier conductor; tenor David Gordon. Berlioz's Requient Carnegie Hall at 8. 56-520.

SEDUL PHILHARMONIC ORCHESTRA, Chai-Dong Chung conductor. Music of Smetana, Byong-Kon Kim, Tchaikowsky, Rachmaninoff. Avery Fisher Hall at 8. 515, 525.

NEWBAND—Music of Wiegold, Cage, Schwartz, Cameron, Vierk, Drummond. Carnegie Recital Hall at 8. 510.

SOL POSE, singer. Radio Ciry Music Hall at 8. S20, S25.

SPECULUM MUSICAE—See S/8. Cooper Union, 7th St. and Third Awr. (718-636-4120), at 8. S7.50.

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680 Park Am. (249-8950), at 8. 512.

ERNEST ULMER, pianist. Works by Debassy and Paure.

Manhartan School of Music, 120 Claremont Ave.

(749-2802). Free.

HOLLIE BLAZER, viola da gamba/PRIBICH O'BRIEN, theorbo. Music of Frescobalds, Bach, Paxton, Marain. The Vineyard, 309 E. 26th St. (683-0696), at 8. \$12, table seating, or \$8.

ART MOR—As 8. See 5/8.

CONY REPORTMOND AND ELIMOR AMLEN, duo-pianists.

Music of Saint-Seans, Brahms, Chopin, Dell Joio.

Third Serect Music School Settlement, 235 E. 11th

(777-3240), at 8. Free.
BILL MM, pianist. Jazz at Noon, a lunch-hour jam sesnon. Cafe 43, 147 W. 43ed 5c (869-4200). \$4.
JAMES CLEVELAND AND DOROTHY NORMAN—An eve-

ning of gospel music. Apollo Theater, 253 W. 125th (661-3344), at 8. 35-525.

JANACEN CHAMBER OFCHESTRA—With planist Michael Ponti, violinist Vicesilav Kutnik. Cathedral of St. John the Divine, Amsterdam Ave. at 112th St. (662-

2133), at 7:30. Free.

SURRY—Songs and instrumental music of the Bolivian
Andes. Washington Quare Church, 135 W. 4th St.
(362-336-6) \$10.

(362-3366) S10.
YASHA NOPHAN, classical guitarist. Works by Bach, Scarlarti, Giuliani, Sor. Tarrega, others. 5r. Peter's Church, Leximgton Ave. at 54th St. (757-3255), at 8.

 SOIREE NUSICALE—Chamber music. Centrefold Coffechouse, 263 W. 86th (866-4454).

BERNERUSE. 253 W. 66th (605-9439).

BARNERUSE. Violinist Ik-Hwan Bae, violist Paul Neubauer, violinist Eriko Sato, cellist Fred Sherry.

Music of Haydn and Brahms. Fulton Ferry Landing.

Brooklyn (718-624-661), at 7:30, 510, 512.

REFAMPER RODRUELL, cellist/MAURICE MOUNUELL, vollist/MINDAM MIRCHAMAN, pianest/MAOMI ORUCKER, clarinetis. Sclenced instrumental works by Arkadie Kouguell, Free Sywagogue of Flinhing, 41-60 Kisena Blvd. (961-0030), at 8:30. Free. CARL FINGER, guitanist. Folk music. Good Coffee

MUSIC & DANCE

House, 53 Prospect Park West, Brooklyn (718-768-2972), at 9:30. \$4.

Saturday, May 10

TORONTO SYMPHONY, Andrew Davis conductor; pianist Alexander Torodre, Rachmaninos⁽¹⁾ Piano Concerto No. 2 in c. Op. 18, Mendelstonhu "The Hebrides" Overture, Seravinsky's Petroachka, Carnegie Hall at 8. \$12-\$20. TOMY BERNETT—Radio City Munic Hall at 8. \$20, \$25.

TONY BERNETT—Radio City Music Hall at 8, \$20, \$28. BENTR WALENTE, soprano. With pianist Lydia Artymiw. Songs by Strauss, Schumann, Brahms, Faure, Obradors, Ravel, Alice Tallly Hall at 8, \$16.

JULIE HOLTZMAM, pianist. With flutist Samuel Baron. Music of W. A. Mozart, F. X. Mozart, F. P. Schubert. Merkin Concert Hall at 9. \$10, \$12.50. CARRESEAN ALL-STAR FESTIVAL—With Mighty Spar-

CAMBREAN ALL-STAR FESTIVAL—With Mighty Spacrow, Lord Kitchener, others. Felt Forum at Madeiner Square Garden. \$18, \$20. BIZZY BILLESPIE AND BINKE LONGO TRIO—A "Peace Concert." Greenwich Village School, P.S. 41, 11th St. at Ave. of the America, at 7:30. \$8.

St. at Ave. of the Americas, at 7:30. 58.

RENE STAR, violinist. Carnegie Recital Hall at 8:30.

REGORE SUN FEST USA "86—At 3. Sec 5/9.

BICHARD SAVINO, guitarist. Carnegie Recital Hall at

5:30.

JAMES CLEVELAND AND DOROTHY NORWOOD—At 8 and 11. Sec 5/9.

VOICES OF HOPE—Carnegie Recital Hall at 2.

AMERICAN NEW MUSIC CONSORTIUM—Clarinetist
Charles Steir and savonbonist Gary Louis. Music of

Charles Stert and saxophosist Gary Louie. Music of Mayer, Vlahopoulos, Britten, Cage. New Museum, 558 Broadsup; (219-1222), at 2. Free. At 8: Disos Constantinides, composer/violinist. Music of Van de Vare, Mamiol, Constantinides, Arnos Enos Gallery, 164 Mercer (226-5342).

164 Mercer (226-5342). HELSEA CHAMBER ENTEMBLE—Works by Beethoven, Kreisler, Wieniawski, Bartok, Mendelssohn. Church of the Holy Apostles, 296 Ninth Awe., at 3. SS.

ARMOLD GREENWICH, oboist. Throdore Roosevelt Birthplace, 28 E. 20th St. at 2. Free. OLA BELLE AND BUD REED/THE WHITSTEIN BROTH-

ERS/BESSIE ELDRETH—Country music. Washington Square Church, 135 W. 4th St. (362-3366), \$10. EUTERPEAN CHORAL ENSEMBLE, Philip A. Olsen conductor. Music of Brahms, Barber, Debusy, Montreverdi. St. Peter's Church, Lexington Ave. at \$4th (873-4017), vs. \$10.

di. St. Peter's Church, Lexington Ave. at S4th (873-4017), at 8. \$10.

JORY YIMKOUR, pianist. Works by Sweelinck, Cackson, Haydn, Loch, Ginastera. Fourth Universalist Church, 4 W. 76th, at 4:30. Free.

4 W. 76th, at 4:30. Prec.

MANHATIAN MOZART ORCHESTRA, John Keenan conductor. Union Theological Seminary, James Chapel, 121st 5t. and Claremont Ave., at 4: \$3.

YO-YO MA, cellist. With pinnits Patricia Zander, Music of Lancelli, Black Dubane, Basedonan Chonin Brook.

YO-YO MA, cellist. With pianist Patricia Zander. Music of Locatelli, Bach, Debusy, Beethoves, Chopin. Brooktyn Center, Beooklyn College, Flatbash and Nostrand Aves. (?18-780-5291), at 8. 38-517.
EMESSON QUARTER: Wich violist Scort Nicktena, cellist Carter Bery, Serates by Tchalkovsky and Brahms.

EMERSON QUARTET—With violist Scort Nicksenz, cellist Curter Brey, Sexteet by Tchaikovsky and Brahms. BAM, 30 Lafayette Ave., Brooklyn (718-636-4100), as 8:50. 59.

HAYDN-MOZART CHAMBER ORCNESTRA—Mouse of M. Haydn, M. Bliss (world premiere). Cathedral Pavilion, Jay and Tillary Sts., Brooklyn, at 8, 57.50. Sunday, May 11

TORONTO SYMPHONY, Andrew Davis conductor; pianist Alexander Toroder. R. Serauss's Duphne. Carnegie Hall at 7:30, 518-550. TONY BERRETT— Radio City Music Hall at 3, \$20,

S22.50.

DOVD WATKINS, pianist. Music of Beethoven, Sessions,
Martin, Liszt, Debussy. Carnegie Recital Hall at 8:30.

\$7.50.

GLEMN BRANCA AND ENSEMBLE/ANTHONY DAVIS AND EPISTEME—Premieres of new works. Alice Tully Hall at 8, \$12.

MIDDLE EAST FESTINAL OF MUSIC AND DANCE—Avery Fisher Hall at 7:30. 56-540.

AMT BLANEY TRIBUTE—Jazz. With Art Biskey, Wynton Marsalis, Woody Shaw, Reggie Workman, Billy Pierce, Cartis Faller, Walter Davis. Apollo Theater, 2:33 W. 1250 bs. 7:494-5833, at 7:30. 52-525.

SYSETLANA KABALIN, flurist. Works by Blavet, Bach, Saylor, Remecke, Taffanel. Carnegie Recital Hall at 5:30. \$7.50.

BROKK ARTS ENSEMBLE, Moeton Gould and Thomas Booth, conductors; mezzo-soprano Mary Ann Hart, tenor Arturo Spinetti, bass Kennetch Bell. Music of Miranda, Gould, Currie. Merkin Concert Hall at 8.

\$8.
ANA MARIA TRENCHI DE BOTTAZZI, pianist. Music of Bach, Chopin, Canapa. Mussorgiky. Carnegie Hall at 2-30.

ASPEN WIND QUINTET/MIRD QUARTET—"The Chamber Music of Jon Polifrone," Merkin Concert Hall at 3, \$10. MICOLAS COLLINS/VIROIL MOOREFIELD/BEN NEILL/ WILLY SCHRIEDE—"New music La Galleria, 6 E. 1st 5c. (595-2476). Contributions.

NUTRALE JAZZ NI THE VINEYABD—At 5: Peter Ecklund and his Tho; at 8:30c clarinerist/saxophonist KE ploomki. The Venegrard, 309 E-26th 5t; (683-0596), 38. BROOKLYN NEIGHTS ORCHESTBA, Arturo Delmoni conductor. Brooklyn Museum, Eastern Pkwy., at 1:30. Prew with museum admission.

EMERSON QUARTET—At 2. Sec 5/10.
COMSENSTORY ORCHESTRA, Dorothy Kleezman conductors sporano Marjone Patterson, violinist Naoko Tanaka, violist Masso Kawataki. Brooklyn Center, Brooklyn College, Fasheath and Nostrand Ares. (718-434-1900), at 2. S-5-2S.

BARDERUSE—See 5/8. Eday at 4.

CORNETTS ROUNGES—Craig Harris, rombobist.

A Mother's Day concert. Se. Perr's Church, Lexington Ace. at 5485. See, 27.30. Se. 1, 2004th Malaston Ace. at 5485. See, 27.30. See, 1, 2004th Malasten See, 1, 2004th Malasten See, 1, 2004th Malaswith. Works by Handel, Viraldi, Stradell, Roots

Affaña, Gabelidi, Storest. Cachedral of E. John the

Divise, Ammerdam Ace. at 1220 See, 43. 30. Feer.

Paried McGarry, rombone, seib See on the

ninha, Gwendolyn Tech, organ, Music of Freecohold.

Konert, Beron, Dirac, Cap. S. Septem of Hungay Chards, 414 E. Ead See, 17.30. See, ... Jane 47.

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Appearing at RADIO CITY MUSIC HALL, May 10th & May 11th.

ny, York Ave. at 74th 5t. Free . . . Adson Trio. Early music. 5t. Ignatius Episcopal Church, 552 West End Ave., at 8, 35.

Monday, May 12

ORCHESTRA STRINGS, Dino Anagnost, conductor; pia-nist Charles Wadworth. Purcell's Chacony in g Holst's Sr. Peul's Saite, Smith's By Yearning and By Beautiful, Bloch's Concerto Grosso for Strings With Piano, Dvorak's Nocturne for Strings in B, Op. 40. Alice Tully Hall at 8, \$10-\$25.

PAULINA RIVINSKA, pianist. Carnegie Recital Hall at 8. ARLEEN AUGER, soprano/STANLEY STTCHIE, baroque violin/MALCOLM BILSON, forepiano. Music of Bee-thoven, Mozaet, Haydn. Merkin Concert Hall at 8.

AMERICAN JAZZ ORCHESTRA, John Lewis conductor. Cooper Union's Great Hall, 7th St. at Third Ave. (254-6374), at 8, Free.

(204-05/4), at 8. Prec.

AMERICAN WEW MUSIC COMSORTHM—Roberto Fabbriciani, flutist and Carlo Alberto Neri, planists. New works of luilan composers, Music Bilge, Lehman College, Bedford Park Bird. West, at 12:30. Free: NYU Contemporary Chamber Players and the New Repertory Entermble of New York, NYU Theater, 35 W. 4th St., at 8. \$5.

CONCERTS-TO-60—Singers and instrumentalists. St. Paul's Chapel, Broadway and Faiton St., at 12 noon.

Tuesday, May 13

NEW YORK PHILHARMONIC-See 5/8. Tonight at 7:30. POLLY FERMAN, prants/SERNARD EDERY, bas-baritone. Works by Montsalvarge, Albeniz, Lecuona, Gon-shalk, Barber, Smith, Nazareth, Ginastera. Merkin Concert Fall at 8, 510.

HRISTOPHER OLDININER, pianist. Music of Bartok, Debusy, Rayel, Sessions, Goodman, Carnesie Recital Half at 8, 58

LINDA CHESIS, flute/SARA CUTLER, harp. Music of Vin-ci, Britten, Saint-Saens, Biber, Saylor, Inghelbreche. Merkin Concert Hall at 2. S5. ALICE MARIE NELSON, mezzo-soprano/WILLIAM HICKS, pianist/PEGGY WILTROUT, obcist. Works by Philidor, pianist/PEGGY WILLINGS, oboist. works by Flamon, Bach, Debussy, Granados, Copland. Christ and St. Stephen's Church, 120 W. 69th St., at 8. \$5 donation.

WOEL LEE, pianist. "The Piano Music of Claude Debus sy." CUNY Graduate Center, 33 W. 42nd St. (790 4554), at 8, Free

AMERICAN NEW MUSIC CONSORTIUM—NYU Contemporary Chamber Players and the New Jersey Guild of Composers. NYU Theater, 35 W. 4th St., at 8. S5. ONN WALKER, organist. Music of Tournemire, Saint-Saens, Duper. Trinity Church, Broadway at Wall St., at 12:45. Free. MINUTY JAN — Political rock, with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-

5060), at 7:30, \$3. STRING ENSEMBLES-Brooklyn Center, Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900), at 8. Pree.

OPERA

DAPHNE, by Richard Strauss. The Toronto Symp conducted by Andrew Davis; with Catherine Malfi-tano, Chris Mernitt, Ortrun Wenkel, Victor Beaun, William Johns, Keith Olsen, Tracy Dahl, Joanne Kolomyjec, Gaetan Laperriere, John Fanning, Christo-phet Cameron. At Carnegie Hall. 5/11 at 7:30. pher Car \$18-\$50.

BRISABOON, by Lerner and Loewe. Village Light Opera Geoup, at FIT Theater, 227 W. 27th St. (279-4200). 5/8, 9, 10 at 8, 5/11 at 2. 59-516.

REPERTORIO ESPAGNOL—Luice Fernande, a Spanish zan auela, with music by Federico Moreno Torroba, Gra mercy Arts Theater, 138 E, 27th St. (889-2850). 5/11 at 3. \$16.

LIGHT OPERA OF MANHATEM—Victor Herbert's Sueri-herts. Cherry Lane Theater, 38 Commerce St., west of Seventh Ave. (989-2020). 5/7-6/15. Wed.-Sar. as 8. Wed. also at 2: Sx. and Sun at 3:00, 517-50. H.M.S. PINAFORE, by Gilbert & Sullivan. Directed by David Baser, conducted by Tom Pedersen. Ten T Players at Park Avenue Christian Church, 1010 Park Ave. (228-3246). 5/9 at 8, 5/11 at 4. 58.

EMENT Mother's Day Reservations

"M" is for the many places you could take her. How to choose? Whether mother wife, mother-in-law, or maybe just mother-to-be, she'll be honored on her day in delicious style at the restaurants listed here.

CHEESE CELLAR 125 East 54th Street 758-6565 A celebrated Sunday brunch buffet

- fresh fruit, pastas, omelettes, waffles, salads, sausages, cheeses, hand-carved meats. Sinfully rich desserts, too, Adults, \$10,95.

11:30 AM-3 PM Major credit cards. **CLARK STREET STATION**

78 Clark Street (off Henry Street, opposite St. George Hotel) rooklyn Heights (718) 797-2096 "Restaurant of the week"-Walter Kaner, Dally News. The finest Southern homestyle cooking/seafe served in a beautiful and friendly atmosphere. One block from the

Promenade. AE, CB, DC. FONDA I A PALOMA

256 East 49th Street 421-5495 Celebrate mother's special day with a special serenade from our strolling guitarists. New York's finest Mexican cuisine in an elegant townhouse setting. Major cradit cards.

IANICE'S FISH PLACE

570 Hudson Street (corner 11th Street) 243-4212 Enjoy a special Sunday brunch with someone special at Janice's. A delightful gourmet restaurant featuring exotically prepared fish, seafood, and much, much more. **N.Y. TIMES, 1981, AE, MC, V.

JOE'S PIER 52 163 West 52nd Street 245-6652

For those who delight in a delectable yet comfortable Sunday brunch. Steak, crab and eggs Oscar, make-your-own seafood ome and more. Complete from \$9.95. 11:30 AM-3 PM Major credit cards.

IOLSON'S 400 West 42nd Street

(corner 9th Avenue) 564-0004 Salute to the greatest: your mom Make it special at Joison's. Exquisite restaurant, three beautiful rooms, topnotch American cuisine. Mom will have a great time. Major credit cards.

LA BONNE SOUPE 48 West 55th Street 586-7650

Charmingly casual, charmingly uthentic French bistro serving hearty French country specialties at oderate prices. Riviera hamburge omelettes, fresh fish, fondue au chocolat. Brunch our specialty. Daily 11:30 AM-midnight. AE.

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925-1340 Fine Italian culsine, featuring year chop barolo, stella del mare. Three seatings for Mother's Day, 1:30 P.H. 4:30 PM, 7:30 PM, Benguet rooms for up to 150. Valet parking available. Major credit cards.

TUESDAY'S RESTAURANT 190 Third Avenue at 17th Street

533-7900 One of New York's most famous brunches. \$7.95 complete; unlimited champagne, hot homemade nut breads. Saturday brunch, live jazz duc with Michael Wolff, Saturday-Sunday, noon-4 p.m. AE, MC, V.



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MUSIC & DANCE

RONX OPERA COMPANY—Mozart's Cosi Fas Tatte, coo-ducted by Michael Spierman. Lehman College The-ater, Bedford Park Blvd. West, Bronx (787-1356). 5/9, 10 at 8, 56, 58,

OPERA ORCHESTRA OF NEW YORK, Eve Queler conductor. Ghena Dimitrova and Piero Cappuccilli in an eve-ning of Verdi arias and duets. Carnegie Hall. 5/8 at

7:30. \$15-\$60 TALES OF HOFFMANN, by Offenbach. Production in both English and French. Amato Opera, 319 Bowery (228-8200). 5/10 at 7:30; 5/11 at 2:30. 510.

OPERA ENSEMBLE OF NEW YORK—Christoph Gluck's Orfer of Eurydise, sung in Italian. Lillie Blake School Theater, 45 E. 81st St. (288-1485). 5/7, 5/9 at 8;

5/11 at 3, 51S. AMERICAN CHAMHER OPERA COMPANY- William

Walton's The Bear; Thomas Pasatieri's Savor Delase. P.S. 9, 100 W. 84th St. (781-0857), 5/8, 9, 10, 11 at 8 58 FUBIES, music by Ellen Maddow, Harry Mano, Jonathan Hart. Directed by Paul Zimet, based on Robert Low-ell's adaptation of the first two parts of the Orestei trilogy. With members of the Roy Hart Theater and

trilogy. With members of the Koy Hart a neates area the Talking Band. Crypt at Cathedral of St. John the Divine, 116th St. and Amsterdam Av. (316-7563). Thru 5/18. Wed.-5un. at 8. \$8 Wed. and Thurs.; \$12

FOSCA, by Puccini. Brooklyn Conservatory of Music, 58 Seventh Are., Park Slope, Brooklyn (718-622-3300). 5/10 and 17 at 8. 56.

DANCE American Ballet Theatre

ETROPOLITAN OPERA HOUSE—May S-July 5. Tickets 59-565. 5/5 at 7:30: Opening-Night all-Tchaikovsky Gala—Theme and Varietiens, various pas de deux and \$3-500. 3/5 at 7-30: Opening-Night all-Tchainovsky Glaz-There and Veriolism, various pas de deva and "surpriors" permitere of John Tarat Francus al Ri-Face and State of State of State of State of State Pas de deur, Pall Comes of Shew 5/1 at 2 Le 5/3; philate, Jachin sux Lilas, Pas de deux, Theme and Veria-tions: 5/7 at 8 Le Syphilat, Francus de Rimini, Barret Frantisque, 5/8 at 8: Symphosis Concretant, Dark Eleger, Pas de dexz. Past Comes in Show 5/9 at 8. 5/10 at 2 and 8, 5/12, 13 at 8: Girelle

New York City Ballet

NEW YORK STATE THEATER—Through June 22. Tickets \$4-\$38.5/6 at 8. Interplay, Shadawa, Certige Hangreie. 5/7 at 8: Shadawa, Pas de deux, Antique Epigeophi, Unian Jack 5/8 at 8. Interplay, New Jerome Robbins haller, Tchaikassky Pieno Concerts. 5/9 at 8: The Goldberg Variations, Stars and Stripes. 5/10 at 2: Ballo della Regina, Eight More, In Memory of ..., Glast Pincer, 5/10 at 8: The Goldberg Veriations, Union Jack. 5/11 at 1: La Source, New Jercome Robbins ballet, Tchalkossky Piano Concerto, 5/11 at 7: Interplay, Shadows, Union Jack, 5/13 at 8: The Goldberg Variations, Who Canes?

Sankai Iuku

CITY CENTER-Through May 11. Tickets \$12-\$25. "Kinkan Shonen": 5/6, 7, 8, 9 at 8; 5/10 at 2 and 8; 5/11 at 3.

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH, the Drive at 120th 5c. (864-2929). Tickets S7. Choreo Dimensions 902: [cnny Coogan, Dancan MacFarland and Clare Whittler, and XXY Dance/Music. S/7, 9 at 8: 5/11 at 2. Racbel Harms Dance Company: "Native Born," "Slor Gin," and a new work set to blues music. 5/8, 10, 11 at 8,

Other

A CELEMBATION OF MUSIC, CHOREOGRAPHY, AND THE PERFORMEN—Dancing police officers, Alvin Alley dancers, the Boys Choir of Harlem, Christopher and Charlotte d'Amboite, and over 150 local children in an extravaganza directed by Jacques d'Amboise. Alice Tully Hall (877-1800, ext. 547). 5/9 at 10:30 a.m. and 12 moon. \$6

AFTEN B.C.—Works by Brooklyn College alumni. Brooklyn Center for the Performing Arts, Brooklyn College (718-434-1900), 5/9 at 7:30, S3. ASIAN AMERICAN DANCE THEATRE-"Self Concept."

peogram with four new works. 26 Bowery (233-2154), 5/9, 10 at 8, S8.

BATTERY DANCE COMPANY-Program of three da including one premiere, choreographed by Jonathan Hollander, Schimmel Center, Pace University, Spruce St. between Park Row and Gold St. (219-3910). 5/7, 8 at 6:45, 5/9, 10 at 8, 5/11 at 3. \$10.

BROKE DANCE THEATRE-"Visions of New York": ballet, modern dance, and jazz dance, including four pre-mirres. Symphony Space. Broadway and 95th St. mirres. Symphosy Space, (864-5400), 5/10 at 8, \$10.

(804-5400), 5/10 at Check Davis Company, Calabash Dance Company, Forces of Nature Company, Ran and Sabur AK Ru Afra celebrate the African experience carried from one generation to another." Two programs, 5/10 at 8 and 5/11 at 28 mostlys Academy of Music, 30 Lafsyster Awe, Brooklyn (718-636-4100), 512-520; children Se-510.

WID WOLFE/DAKCES, "Shared Secrets: New Wor or New York." Ethnic Folk Arts Center, 179 Varick it., at Houston St. (718-852-5650). S/10, 11, 12 at 8:30. \$7; Sat. \$9.

DECODANCE—A satisfical dance-vaudeville piece by the Adaptors Movement Theater, BACA Downtown, 111 ughby St., Brooklyn (718-596-2222), 5/9, 10, at 8, 5/11 at 6, 5/15, 16, 17 at 8. S8.

EINO AND HOMA, two dancers raised in Japuo and influ-enced by Western aesthetics. Asia Society, 725 Park Ave., at 70th St. (\$17-ASIA). \$/10, 11 at 8. \$20. ELITIST WORKS BY BOURGEOIS DANCERS-Rachel Fishmao, Richard Steioberg, and Claire Uhle. Kazuko Hirabayashi Dance Theatre, 330 Broome St. (219-9582). S/9, 10, 11 at 8. S7.

ERROLL SIMPSON DANCE COMPANY—"The Cat in the Hat and Other Adult Dilemmas." Vital Arts Cooter, 78 Fifth Ave., near 14th St. (675-1136). 5/9, 10, at 8;

3/11 it 3.57.
FREDWORK—Dances by twelve choreographers, including several premieres. The Field at Pincapple, Houston St. between Broadway and Mercer St. (No6-3717). "Yellow Program": 5/9 at 9, 5/10 at 10:30. "Green Program": 5/10, 11 at 8, 57.

FULL MOON, STANDING STONES—"An Evening of Dra-ma and Dance," American Mime Theatre, 24 Bond St. (431-4461). S/9, 10 at 8; 5/11 at 3. S6.

MARRY—Senta Driver and company present the pre-micre of "Semi-formal" and revier "Reaches." Eman-u-El Midtown YM-YWHA, 233 E. 14th St. (673-2207). 5/10, 11 at 8. 57.

HEFF DUNCAN-Solo dance concert by the dancer-chore-ographer, 5/7, 8, 9, 10 at 8, Limoo Center, 38 E, 19th ographet. 5/7, 8, 9, 5t. (777-3353), 57.

M. J. BECKEN AND DANCERS—Program of three new collaborations and a revival. The Kitchen, 512 W. 19th 5t. (255-5793). 5/8, 9, 10, 11 at 8:30. S6. NOVENSEMBLE—New works by Joan Lombardi and other choecographers. Nikolais/Louis DanceSpace, 33 E. 18th St. (924-0077), 5/8, 9, 10 at 8: 5/11 at 3. S8. P.S. 1—"Cross-cultural Influences in Contemporary Dance," featuring Muna Tieng, Ellen Fisher, and Stephanie Woodard. 46-01 21st St., L.I.C. (718-784-

2084), 5/10, 11, 17, 18 at 3, S5, PILAR R004.—Two programs by the Spanish dancers "The Art of Pilar Rioja," 5/S at noore 5/6, 9 at 8: 5/7 at 2: 5/10 at 3: 5/11 at 7. "Teoria y Juego del Daco-do," 5/7, 8 at 8. Repetrorio Espanol, 138 E. 27th St. (889-2850). 515, 520.

SHE-BOPS AND SCATS—Laurie De Viso, guest choerog-rapher Michael S. Geiger, and dancers. Dance Space, Inc., 622 Broadway (south of Bleecker St.), 6th floor. (777-8067). S/10, 11 at 8. 57, in advance SS.

TANE ME HOME, or "The Precious Flower," a dance-o era in two acts by Peter Healey, Divine Theater, 50 E. 7th Sr. (228-0811). 54, 9, 10, and 15, 16, 17 at 8:30; 5/11 and 18 at 7. S12.

THENESA NEEVES/NEVIN JONES/JOY NELLMAN-At Jam, 503 Broadway, at Spring St. (924-0077). 5/9, 10, 11 at 8. S6.

THUNDENHERD AMERICAN INDIAN DANCERS-"Pow-Wow," dances of several tribes. Theater for the New City, 162 Second Ave. (254-1109). 5/9, 10 at 8; 5/11 at 3 and 5. 54; children 50t on Sun.

WASANTAMALA DANCE TROUPE OF JAPAN, featuring Shakti, in a Hindu Japanese version of "Salome." Tri-ules Theatre 2, 199 Chambers St. (307-6003), 5/6, 7. R. 9, 10 at 8. \$12.

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rooklyn at Borough Hall Park (718-625-5015) eformance length is approximate; changes are quent; phone theater for exact time.

BROADWAY

Now Playing

BENEFACTORS-Sam Waterston, Glenn Close, Mary Beth Hurt, and Simon Jones star in Michael Prayn's latest play which takes place in the 1960s in London, and it about two couples who turn a neighborly rela-tionship into a bitter rivalry; directed by Michael Blakemore. Thes. thru Thurs. at 8 p.m., Sat. at 2 p.m., Buakemore. Ides. mru 1 mur. at 8 p.m., Sar. at 2 p.m., Sar. at 3 p.m., Sa3 to S37.50; Fri. and Sar. at 8 p.m., S32.50 to \$40; Wed. at 2 p.m., \$27.50 to \$35. Brooks Atkinson Theatre, 256 West 47th Street (245-3430). 2 hr. All major credit cards. IRLS

- BIG DEAL-Bob Fosse has written, directed, and ch NE BEAL—Job Fore has written, directed, and cheering applied a missil Sased on the film Big Dod or Medical Sased, sow set in Chicago in the 1930s, about a few film of the 1930s, and a few film of the 1930s film of the 1930s, and a few film of the 1930s, and a few film of the 1930s film of 1930s, and a few film of the 1930s film of 1930s, and a few film of the 1930s film of 1930s, and a few film of the 1930s film of 1930s, and a few film of the 1930s film of 1930s, and a few film of 1930s film of 1930s, and a few film of 1930s film of 1930s, and a few film of 1930s film of 1930s, and a few film of 1930s film of 1930s, and a few film of 1930s film of 1930s, and a few film of 1930s film of 1930s, and a few film of 1930s film of 1930s, and a few film of 1930s film TDIE
- IRLs

 BE NYUN—The Tony Awards-winning munical glay, based on Mark Twain's The Admenses of Hackberry Flow, with book by William Haupeman, music and lyrics by Roger Miller, is discreed by Des McAnalf. Clin Allers, And Feed, pennifer Legis Waren. Book Guston, Larry Riley, Martin Moran, and Aramis Ensured Theory of the Control Mark Martin Moran, and Aramis Ensured Theory are enjoyable erformances from all Ensured Theory and Ensu Guston, Larry Riley, Martin Mozaa, and Azamis Bits-wet. There are enjoyable performances from all, ma-terly sea, and rhythmic direction. Then then Sat. at 8 pm, Sat. at 2 pm, Sun. at 9 pm, \$36 to 4545 Wed. is 2 p.m., \$32 to \$40. Empens O'N-sill Theatre, 230 West 49th Street (246-0220), 2 hr. 35 min. All major credit carel. IRLS
- credit code. BLI3
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- min. All mijor creux cares. BALOS INTER BOY'S BR ATUNDAS—George C. Scott and John Cal-lum star in a two-character pip by Brenard Saboth about Tom Sawyer and Huckleberry Rinn in their adult years, directed by Throdore Mann. Thes. thru pri, at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m., 500, Sat. at 8 p.m., 533. Circle in the Square The-ares, 1633 Brookwy (Std-4702.) In 4-40 min. IRL3

BRIGHTON REACH NERMORS—Robert Leonard mars as Figures in a consoly-dranus by Neil Simon that deals with roo finalize and their energied noting the De-with root finalize and their energied noting the De-small loose in Recellys; with Versa Riborn, Louise small loose in Recellys; with Versa Riborn, Louise Acceptance of the Robert Simon Recells of the Acceptance of the Robert Simon Recells of the Acceptance of the Robert Simon Recells of the Planton Massert Highing can nowise the finished. These then Six at 8 p.m., Sex at 2 p.m., Sex as 3 p.m., 252 to Six Well, at 2 p.m., 252 to Six Art 1,710. 46th Street Thuston, 250 West 46th Street (221-1211); 2 Street Thuston, 250 West 46th Street (221-1211); 2 Louis Last Fall (121-121).

- LA CAGE AUX FOLLES-Walter Charles and Steeve Arles A DME ANY FOLLEY—"Where Chudes and Stever Action are the stars of a numical consulty set in the south of France, lead on the French stage console by Jean Plante, book by Fatter, credit cards. • • IRLS
- credic cards. • FRLS

 GENT—The London mucked plays here with a cast of 20

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 FRUST Plays and Cont
- major credic cards. • BLLS .

 (GROMES LIME—Pere generation needs its own backstage legaed, and here's a worthy descredant of the early great fills clusics. Our of the real-life words of chorus-line appiratus, James Kirkwood and Nikholaus apprendix professional pr
- min. All major credit cards. • 42ND STREET-Louise Troy, Jamie Ross, Clate Leach, and Lee Rny Reams star in a musical based on the nov-el by Bradford Ropes which was made into the 1933
- el by Bradford Ropes which was made into the 1933 film. Clear! Consensu term this production and care pure gold and the crowning achievement of the late Cower Champion, the book is by Michael Strewart and Mark Bramblet, the muste and lysics are by Harry Warren and Al Dabin. Tibes. this Sea as 8 p.m., Saz *2 2 pm., Jun. a 3 pm.; 227-29 to 345. Week at 2 pm.; 227-29 to 345. Week at 3 pm.; 227-29 to 345. Week at 2 pm.; 227-29
- IRLIS ©

 **RE MORR OF BLUE LLWTS—A pecky revival of Jahn Guare's 1971 comedy, directed by Jerry Zaks. Featured are a sublime tior of actors—joba Mahonay, Swoosie Kurze, Succiard Channing—plun Danny Aidlo, Julie Hagery, Aan Thlama, Ben Solller, and Janc Cocil. Ites. thru Sat. at Sp. m., Sun. at 7:30 p. m., Sat. and Jun. at 2 p. m.; 320 to 252. Wrista Beasmont Theatre at Lincoln Center. 150 Wer 65th Serret (254-0000). All major credit cards. TRLS
- "He MOT RAPAPONT—Jodd Hirsch and Cleavon Liefe star in Herb (A Thousand Cleavon) Gardner's comedy, see in and around Central Park, focusing an the life-afferming relationship between two volubial del-time ren, discreed by Dan Sallivran. These, thru Sax. 48 p.m., 530 to \$37.50, Sax. 12 p.m., Sam. 12 p.m., 527.50 to \$32.50, Wed. at 2 p.m., 526 s.30. Books Theastre,

222 West 45th Street (239-6200). 2 hr. 15 min. All

LONG DAY'S JOURNEY INTO HIGHT-Jack L. vorse user a sequence into meetit—jack Lemmon stars as James Tyrone in the latest revival of Bugene O'Neill's semi-sutobiographical play directed by Jon-sehan Miller. Orbers featured in the cast are Bethel Lenlie, Peter Gallagher, Kevin Spacey, and Jodie Lymne McClimock. These thru Star at 8 p.m., Sun. at 3 p.m., \$20 to \$37.50 (no performance is scheduled for Lynne McCimoxe. 10cs. triri age. 20 pont, 2016 to . p.m., \$20 to \$37.50 (no performance is scheduled for May 4). Broadhurst Theatre, 235 W. 44th St. (239-6200). 2 hr. 45 min. All major credit cards.

- 6200); 2 hr. 45 min. All major credit cards.

 6907—400 Creator vicided conney has made in may to
 Broadway and now stars (in siphabetic coder), AlexMather, Nick Ciller, and Zoe Wanamarker elsevent by
 John Tillinger. The late playwright beerin turned
 conventional properties applied-form, stalk poor hote
 conventional properties applied-form, stalk poor hote
 of their Them. 88 pm., 35e at 22 pm., 220 to 536, Fir. 4.

 Star 18 pm., 525 to 535, Web at 2 pm., 326 to 525.

 Maste Ron, 239 West 65th Serier (238-6200); 1 hr.

 Star 18 pm., 525 to 535.

 Maste Ron, 239 West 65th Serier (238-6200); 1 hr.

 Star 18 pm., 525 co 625.
- min. All major credit cards. IRLS
- 2002, 2 fz. All mage credit cards. 9 iRLLS

 HE PTITION—period Tandy and Home Cronys naz in a play by Brian (Whote Life Is it Asynon'), Clark, set in England, celebrating the 50-year marrange of a British army general and his wife; directed by Pêter Hall. Here, thru Stat. at § p.m., Sat. 2 p.m., Sat. 2 p.m., Sat. 25, m. 32 p.m., Sat. 25 p.m., Sat. 20 m. 32 p.m., Sat. 20 major credit cards. IRLS
 - **RECIOUS SONS—Ed Harris and Judith Ivey star in a comedy drama by George Purth, set in Chicago a few years after World War II. It's about parents who have years after World War II. It's about parents who have two toesage sons, one about to get married, the other wanting an acting career, directed by Norman Rene. Thes. thru Sat. at 8 p.m., Wed. at 2 p.m., Sat. at 2 p.m., 520 in 335. Longacer Bassene, 220 West 48th Street (239-6200). 2 hz. 10 min. All major credit cada. BLLS
 - THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE HE SIAMON FOR SMORE OF INTELLIBERT LIFE IN THE UNIVERSELY TO SMORE ADMINISTRATION TO SMORE ADMINISTRATION OF THE DESTRUCTION OF THE ADMINISTRATION OF THE
 - INGIN' IN THE RAIN-Don Correia stars in an ac MGMF IN THE RAHK—Don Correis stars in an acapta-tion of the M.-G-M film, with book by Berry Conden and Adolph Green, bused on their original acremplay, music and lyrics by Nacio Herb Brown and Arthus Freed; directed and choreographed by Twyla Tharp. Festured in the cast are Many D'Arcy, Paye Grant, and





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Peter Storaker. Thes. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., Sat. at 2 and 8 p.m., Sat. at 2 p.m., Sat. at

credit cards. IRLS 5
50 L0006 601 (MURLS STREET—Standars Deer's connecly about an inheritance left by an unlowed old woman, and those who are flighting for their share of it. effects and those who are flighting to their share of it. effects the property of the problems. It consider the property of the problems of the property of the problems of their standard property of the property of their share of their

COM-2012, 2 nr. 25 min. Mayor cross creates and Ron Silver star in Andrew Bergman's comedy, directed by Miles Nichols, Set in New York City, the play takes on star, money, set, and motherhood. Featured in the cast set plasma Glesson, Kennech Welsh, Olympia Dzikkis, and Stefan Schnielel. Men. thru Saz. at 8 p.m., Saz. 30 s. 27 p.m., Saz. 30 s. 37.50, Weld. at 2 p.m., Saz. 30 s. 57.50, Weld. at 2 p.m., Saz. 30 s. Sector (2394-6300). It at 65 min. All major credit Sector (2394-6300).

cards. IRLS SONG & DANCE-Berr

young Engish girl on her own in America, music by young Engish girl on her own in America, music by Andrew Lloyd Webber, lyvics by Don Black, directed by Richard Malby Jr.; chorocapphed by Peter Mar-tina. Featured in the case are Cartistopher d'Amboise, Buddy Baleugh, Gergg Burge, Denise Feye, Gregory Mischell, Scott Wise, Cynthia Orusbia, Charlette mementi, scott Wise, Cynthia Onrubis, Charlette d'Amboise, and Mary Ellen Stuart. Mon, thra Fri. at 8 pm., Sat. at 2 and 8 pm., S55 to 545; Wed at 2 pm., 527.50 to \$37.50. Royale Theatre, 242 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. IRLS

cards. IRLS

WHIT CHARTY—Debbie Allen stars in a revival of the
matical by Neil Simon, Oy Coleman, and Dorechy
Folicif, directed and choreographed by Beb Suos. Feetured in the cast are declaral Respert, Debr Newserind,
Wilkef, and Colin Tukzberry. These, then Sat. at 8
p.m., Sat. at 2 p.m., Sun. at 3 p.m., 530 to 565; Wed.
at 2 p.m., 250 to 560, Minkadoff Thesert, 64th Street
and Broadway (869-0550). 2 hr. 10 min. All major
crotic casts. EUR.

OFF BROADWAY

THE ALCHEMEDIAMS - Bob Berky and Michael Mosch ms. nature measure—Bob Serky and Michael Moochen create and star in a theatrical universe in a fanciful lab-oratory; music by David Van Tieghem. Thes. thru Thurs. at 6 p.m., Fei. at 7 and 10 p.m., Sat. at 2 and 8 p.m., Sun. at 3 p.m., \$15 to \$27.50. Lamb's Theatre, 130 West 44th Street (997-1780).

HE BIRDS FLY OUT WITH DEATH-V me senura red OUT WITH DEATH—Veneruelan play-wright Eddio Pena's drama is a probe into the life of two women as the outer limits of reality, discreted by Vicente Castro. Featured in the cast are Lillian Hunt and Bertila Damas. Wed., Thurn, and Fri. at 8 p.m. in English, and Sat. and San. at 2.30 n.m. ped 8 n.m. in and Dermin Darmas. Wed., It surs., and Pri. at 0 p.m. in English, and Sar. and Sur. at 2:30 p.m. and 8 p.m. in Spanish. 310. The cast remains the same for both En-glish and Spanish performances. Paserto Rican Trav-eling Theatra, 304 West 47th Street (354-1233).

eting Theetre, 304 West 47th Street (334-1293). UMEREM-Muslical about the vapidonal world of street entertainers, by Howard Goldberg. With Tony Aniso, Sahas Charnin, Timothy Bennest, Jim Wag, Kim-berly Hall, Krista Tenessa, plan dancers, jugglers, clowas, mimes, musiciams, magiciams. Wed.-Sat. at 8; 525. Stage Arts, 120 W. 28th St. (279-4240).

523. Stage Arts, 120 W. 20th St. (279-4200). EMEATSHER—Award-winging Assuration playwright David Allen's work, set he theater world and un-derworld of Shakepear's London, tells of integra-dent of the stage of the stage of the stage of the stage by Carry Perioff. Featured as the cast set Daniel Ger-rell, Joe Morros, Josan Cale, Robert Stasson, Dennis Boursiacis, and Robin Bartlett. Thes. thru St. at 8 p. pm. Weld, Star. and Sun. at 2 pm. m. 18 to 527 thm 5/11. Rosendabour Theatres, 100 East 17th Screet (420-1858), BEL.

MARAMO HIS TERFY BEAR—New York Shakespeare Petrival presents Reinaldo Brond's play about the rela-tionable between a father (Robert De Niro) who is a drug dis-ler and his seventeen-year-old son (Ralph Macchio); directed by Bill Harr. Public/Susan Susin Slava, 425 Lafayere Street (398-7150), IRIS

MUCHTERS—John Morgan Evans's comedy, starting Marcis Rodd, is about five women, aged 18 to 90, who make up four generatious of an Italian America family in a Brooklyn home; directed by John Henry

Davis. Featured in the cast are Bette Henritze, Mar-Testa, Miriam Phillips, and Marias Tomei. (Call the atre for specifics.) Westaide Arts Theatre, 407 Wes

43rd Street (541-8394). DRY LAND—Cyndi Coyne's play deals with a lower mid dle-class Irish Catholic family in Boston in 1968, fo in Boston in 1700, ... reen a ten-year-old girl discussion in the Cartholic Instituty in Boston in 1965, it custing on the relationship between a ten-pear-old gi and her mother. Featured in the cast see Amy Soli Carle Corfinan, Todd Alexasoder, Christian Stater, an Olivia Lauzel Muses, directed by Key Muschalla From 5/18. Frodocold by the New Arts Thesite Com pany. Call for specifics. Juddick Anderson Thesite 422 West 42da Street (925-1630).

EMERALD CITY-Don Chastain, Ch. MEALD CITY—Don Chassain, Christine Embrook, Seven J. Gefroh, and John Jief are the sizm of Den-ald Marcus's consedy, see on the werneds of an Umbri-th Christian of the Company of the Company the Company of the Company of the Company of the Weld, the Pri. as & purpose of thermare gather to discuss their life-syles, directed by Rebecca Gey-Weld, thus Pri. as & purs. See. as 7 purs., 122 and 514. thrus 5/16. The Colomandor Theastre, 428 Lifeyers Secret (226-7632).

neo Latsyste Street (226-7652). ESCOFFIER KIMO OF CHEFS—Owen S. Rackleff stars and directs and has also written this play for one actor (himself). May 13 thru 17 at 8 p.m., and 5/18 at 3 and 7 p.m. Toml/Therraco Thostes, 23 West 73ed Street (718-636-4120).

(116-35-4149). THE FLYBE ALEMANDY SROTHERS—They neither fly not are they Russian, but they do include in Jugglies and Cheep Theories. These, they Thurs, and Sat, at 8 p.m., Sat, and Sun, at 2 p.m., Sun, at 7:30 p.m., \$110 or \$17.50 Micro New Youse Theories Theories Lacola Center, 150 West 65th Street (239-6209). IRLS

ter, 150 West 65th Street (239-6209). IRLS
THE FRITASTICES—A musical fable in its 26th year
which has spawned in its time plenty of talent for Off
and on Broadway. Thes. thru Fri. at 8 p.m., Sat. at 7
and 10 pm., Sun. at 3 and 7:30 p.m.; \$22-526. Sullivan St. Theater, 181 Sullivan Street (674-3838). © van St. Theaten, 181 Sullivan Sterce (1674-2828), • • THE POLINEAR—16H Brooks is the lasent sear of Lary Share's fanc commely about a shy linglishman who presented not to understand English in oneler to preserve his privacy, discreted by Jerry Zaka, with Kalibers (Laryco, las Stear, Alan Brooks, Rogellie Schnlier, Christopher Carry, and Rick Lawles. Thes. then Pri. at 8 p.m., Sun. at 2 and 7 p.m., St. et 7 and 10 p.m.; 221 to 254 50. Aster Place Theater, 434 Lafsyrete.

Street (254-4370). •

OSENIE (204-20/10). Significant and Ann Morision star in a masica erosics by Polly Pen and Pengy Harman by Christian and Pengy Harman by Christian Rosenie of the December you by Christian Rosenie of the December you by Christian Rosenie of the Pengy Pe Downstown, 159 Accessed steet, 249-250.9.

HE GOLDEN LUMD—Musical by Zalmen Mitork and Metalis Rosenfield, directed by Jacque Lury and choose the Company of the Company of

Second Arenus (07-1-100).

MMMLET—Shatepeart's tragedy, with Kevin Kline (who move strikingly and handlet the lines will) in the control of t

(\$98-7150) IRLS (SYB-1190) assaudamental and adaptation of the Shake-speare play by Heiner Muller, staged by Robert Wil-son, performed by the Undergendusee Drama Depart-ment of NYU. That thus Sun. at 8 p.m., Sat. at 2 p.m., Sun. at 3, 810; 5/7-6/7. Malinstage Two Theatre, 721 Broadway (Sy8-7074).

12.1. Drossuwy (3VP-1074).
1985—A theartial collage with music by Michael S. Roth, lytics by Mac Wellman, conceived and directed by Anne Bogart, exploring the resust surrounding the nonroison Hollywood Inquisition days. Featured in the cast are Randoy Zim., Mark Auton., Featur Standel, Ryna Corrous, and Josenham Freih, From 577 fam. 61/ Call better for a pecifical. Penry Street Theaster, 31 Perry Street (2794–200).

A LIE OF THE MIND—Play, written and directed by Sam Shepard, about two typical Shepard families. It takes place in California and Montana. Sally Gracie, David Strathaira, Don Harvey, Beeson Carroll, John Grie-

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827 Third Avenue 50th), NYC Open Mon-Sat PL 9-8439 semer, Betsy Aidem, Louise Latham, Deirdre O'Con-nell, and the Red Clay Ramblers are all involved. There are many effective lines here, and the author has directed a potent cast with energy and intricary. Thes. thru Sat. at 8 p.m., Sun. at 2:30 and 8 p.m.; Wed. at 2 p.m.; 525 to 355. Promenade Theatre, 76th Street and Broadway (\$80:1313).

76ch Sereci and Broodway (S00-113). URTL SHOP of Broodway (S00-113). URTL SHOP of Broodway (S00-113). Front, New 1, a cettar take from by a bouncied genus with a list for experimentation. The music is by Alian Menkers (the book and lyrics are by Howard Adamas, Menkers (the book and lyrics are by Howard Adamas, Hippers and vecapitally by Ron Tajbet, Wich Marinh Skaga, Andrew Hill Nerwana, Fyrash Rakel, Ken Willon, Thurs, then by it at B pan, Sac it 7 and 10 pan, San. at 2 and 5 pan, 287.50 to 285. Orphorma Thurster, 126 Scooth Arence (477.277). ■

LYING CAME PAINTINGS—Ten vignetes depicting the ceremonial rituals of our earliest ancessors, created by Armand Saila and Kary Bolger, directed by Dwight Hall. Thes.—Sat at 8 & 9-30; \$10-\$12, thus \$/24.

Ohio, 66 Wooster St. (226-7321).

LOYERS AND KEEPERS—Maria Izene Fornes's one-act musicals about matrimony. Wed.-Sun. at 8, Sat. & Sun. at 3; \$12. INTAR, 420 W. 42nd St. (279-4200).

Sun. 87; 512. INTAM, 420 W. 42nd St. (277-4000).

MEGGE MAMALIFA—Worldy Kenselman's play about a young suoman who must come to terms with her Latyoung suoman who must come to terms with her Latin American berings in what the sees as a perjudice
are Tirst Alvarado, with Blanca Camacho, Sara Olivia.
are Tilst Alvarado, with Blanca Camacho, Sara Olivia.
by Sarado, Sara reet (997-1780)

Street (997-1780). MARKA 1 WART TO SHIP—Desiree Coleman and Doris Thoy co-star in a wonderfully rewarding googel musical, by Vi Higginem (who marrant) and Rementh Wydro, about a young girl in the church choir who decause of becoming a pop singer. Well and Thars. at 8 p.m., 61 least for these performances are \$10/y. Fri. at 8 p.m., 520 to \$3.5. Meckacher Theatre, Fifth Ave. at 10-Ms 2 merc (534-2204) P. Ave. at 10-Ms 2 merc (534-2204) P. Ave. at 10-Ms 2 merc (534-2204) P.

UMMENSCHANZ—Fabulous creatures such as six-foot hands, air-filled tubes capable of making war (or love), nans, ar-mired tubes capable of making war (or low), a gigantic striped octropa, and an entire company of simple geometric and abstract shapes, all in a style of mask-mime theater. These shar Sax at 8 p.m. Wed. & Sax at 2, Sun at 3; S25–S35; thru 5/25, Joyce Theatre, 175 Eighth Avenue (242–0800).

RUNSENSE—Dan Goggin's musical misadventures of five nums, from the order of the Little Sisters of Hoboken, attempting to stage a talent show to take money; directed by the author. Peatured in the cast are Chris-tine Anderson, Suzi Winson, Vicki Belmonte, Semina de Laurentis, and Marilyn Farina. Tues. thru Fri. at 8

PENN & TELLER-Talented stand-up artists in an uproanious carnival sideshow-type entertainment, super-vised by Art Wolff, do a few cool things. Scheduler change weekly, call theatre for particulars. \$20 to \$26. Westaide Arts, 407 West 43rd Street (\$41-8394).

PERSONALS—Mailed Prove John Street (341-3379).

PERSONALS—Mailed Prove John Google searching for companionship, sex, etc., in the classifiedts; story by David Crane, Schr Friedman, Marx Kauffman, and music by aime composers and lynicists. directed by Paul Lanarus, Feurente in the cast set Hal Robinson, Marcus Olson, Niney Opel, Jaura Dean, Jeff Keller, and Dee Hoyr, Thes. km Pel. at 8 pm., Sex at 7 and 10 pm., Son. at 3 and 7 pm.; 522.50-529-50, Mineste Law Thesiers, 17 Mineste Law Thesiers, 18 Mineste Law Thesiers, 18 Mineste Law (200-2000). A PLACE CALLED HEARTBREAK-Robert S. Stokes's dra-

ma takes place in a POW compound in Hoa Lo Pris-on, 24 hours before the repartition of U.S. prisoners; directed by Ellen Cannon. Wed. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Son. at 3 and 7 p.m.; theu 5/14. \$10, and all seats after the opening date on 5/15, \$18.50. Harold Clurman Theatre, 412 West 42nd Street (594-2370)

MORING REPPORTS AND EATING FRENCH FREES—Schattan Stuart's comedy, directed by Jack Ross, sells of America's forgotten minority, the trailler people. Tues, thru Pri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; \$10 and \$15; thru \$/25. Actors' Playbouss, 100 Seventh America South (691-6226).

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THEATER

and their adventures in a New Work Cary bounding counter for weed be activent directed by Tom Brings. 3/8 there 10 at 8 p.m. 5/1 (0 at 9 p.m. 5/1 2 de Bert's Playboose, 10 Bast 50th Street (573-1616). MATHER—Molifert comerly about a religious hypocite, directed by Lew Shekhman. Thurn-Satz at 8, Sat at 2 p.m., San. at 3 p.m.; 513 to 515; then 6/1. Thesetre in Action, 64 Walker Series (279-4200).

SM. at 2 pm., 5th. at 3 pm., 5th. 60 sty, facts 9/1. Thesers in Action, 46 Walker 100 etc. (724-200). TELL PMAROM—Loften Mitchell's dama with music, rearing Medic Great and Graham Brown, and celling about the hack experience in Harlem in a church succurary setting directed by LaThamp Richardone, Featured in the cast ser Nots Cole and Jewbyn Obone. Thur. turn Sun. at 8 pm. 315. Hely Thehy Bipscopal Church Theorem, 316 East Sich Sect. (714/338-7736.)

(71s/33-5728).

Walthrill LESAMS OF 30008—Charles Burch's delightfully funny and imaginative play, which follows the certain-ness, Slewing Beasty of Come, both directed by Kenneth Ellisor. Paramed in the cast are the suthore, the director, with Torn Aulion. Theress Marlowe, Robert Carey, Arnie Kolodner, and Meghan Robinson. Thes. have Tir. at 8 pm. Sta. at 7 and 10 pm. Sun. at 3 and 7 pm.; 520 to \$22.50. Provincetown Thesters, 135 Madeology Sarce (477-5048).

town Thesites, 133 Macdougal Surcet (477-2049). IEEEML LUSTIMAP—A music-chaster week composed by Richard Pauslee, sent by Charles Mee Jr., concrived and directed by Martha Clark. If I shoot the attrict, political, and sensal ferment of pre-World Well IV-section of the Composition of the Compositi

Hall have the totle rotes in Visicent D. Smith! it muscal which follows the team from their advance in black musicals from an old minstrel show to their appearance in the Ziegfeld Follies on Broadway, discreted by Shauneille Perry. Ties. thru Sat. at 8 p.m., Sun. at 7:50 p.m., Wed. and Sat. at 2 p.m.; \$15. American Place 111 West 46th Street (247-0393).

THEATER COMPANIES

TOTING COMPANY—The By Thesause, ten of Williams, one-set play, directed by Michael Kalls, and presented in alternating performances of five plays each, opening on May 18 at 3 and 7 pan. Featured in the cast are Lian Basen, Learn Hicks, Derek David Smith, cast are Lian Basen, Learn Hicks, Derek David Smith, Anderson Musthews. 325 feet all performances. Call theaster for specifics. Luedils Lorest Theastre, 121 Chizingsher Series (1967-1715).

Christopher Street (907-7171).

MIRITERIE — The Chapte Ploydi, final pity in the trillegy by load Horstein shout the Jewah pity in the trillegy by load Horstein shout the Jewah Samuel and the Chapter of the Samuel in Sauth Sauth Samuel in Sauth Samuel in Sauth Sauth

NEW JAMES AND THE WAS USED (179/973-2009).

NICKOGO CITY LIMITS — Carrent Jan, improvisational revue, plus sadience participation. Wed, and Thura, at 8:30 p.m., Pri. and Sat. at 8 and 10:30 p.m.; \$10 to \$12.50. Chicago City Limits Theater, 351 East 74th Street (772-5707).

THE STATE COMPANY—Less Lenkin's surrealist connects.

74th Street (77-2-8707).

CITY SIBBLE COMPATT—Les Jenkin's surrealist comedy, A Cossary Dotro, based on a story by Frans Kafka, describing the human condition under present-dept circumstances, and directed by Lewrence Sukharow. Parker, Juyer Hoyens, Rocco Sinco, Oolg Kruge, Lams Inness, Steven Mellor, and Richard Mercell. Ties. then Sun at 8 pm. 518, the Sun at 3 pm. 518, there \$/10. City Stage Company Repertory Theostre, 150 East 1205 Nerre (677-14210).

HTY THEAURE FESTIMAL—Richard Tillomon's Quick Bright Thing, directed by Laure Ferce. Also, Third Calle, by trees Roomsberg and Carlome Asher, diected by John Morrison; in rousing expertery. Feament in the case we Lond Mair Room, Dick Turnali, except by John Morrison; in rousing expertery. Featured in the case we Lond Mair Room, Dick Turnali, except and the control of the control of the G. Chin, and Woyne Devall. Wed. thin Sen. at 8 p.m. Set. at 9 p.m. Sen. at 3 p.m. Set. at 19 p.m. Set. at 19 p.m. Sen. at 8 p.m. Set. at 19 p.m. Sen. at 3 p.m. Set. at 19 p.m. Sen. at 8 p.m. Set. at 19 p.m. Sen. at 3 p.m. Set. at 19 p.m. Sen. at 8 p.m. Set. at 19 p.m. Sen. at 3 p.m. Set. at 19 p.m. Set. at 19 p.m. Sen. at 19 p.m. At 19 p.m. Sen. at 19 p

New Theatre, 62 East Fourth Street (889-4989) Girl, EQUITY LIBRARY THEATRE—A revival of Fassay Girl, with music by Jule Styne and Iyrica by Boob Mertill, book by Jabbel Lennart. Then thru Sun, at 8 p.m., Sat, and Sun. at 2:30 p.m.; 5/15 thru 6/8. Theatre, 310 Riverside Drive (663-2028).

PRET AMEDIMENT—A musical comedy revue made up caticity from audience suggestions improvisation group followed by a lively revue. Pri. and Sat. at 8.30 and 10:30 p.m.; 310 to 312.50. Pine Assumdment Theatre, 2 Bond Street (473-1472). POWITH WILL—Revues and improvisational skirs: Free

POURTH WALL—Revues and improvisational akin: Free Left Field, by Joan Harvey, with music by John Amato. Fri. and Saz. at 8 p.m. Also, It Only Harst When I Vise, Thurs. and Sun. at 7:30 p.m.; 57. Fourth Wall Thestre, 79 East 4th Street (254-5060).

mvn, / y zast 4th Street (254-5060).
ISM COCTAN IMPRETENTS—Subhaspoort's King Leading Pirandello's Six Characters in Search of an Assher Tom Stoppaed's Researcests and Casileosettes Are Deard Molders' The Miles, in rolling repertory thru Mi (call theater for specifics). Jean Coctean Repertor, 330 Bowery, 677-0060).

Son Dowley (O'. Thereion, skaped, designed, and directed by Matthew Magnite from the short steety by rected by Matthew Magnite from the short steety by 5/26. And at the Annex Theore, thru 9/25. Fing Chong's Kindson, a tale of six close friends, one of whom is a specific Wed. thru Ban at 7:30 pm.; \$12 to \$15. La Mannes, E.T.C. Thessers, 74A East Fourth Street (475-7710).

Storce (475-7710).

MANAGEMEN HERITE CLUB—John Patrick Shanley's Homos of Menketnes, a play focusing on the urbane elegant would of three polished New Yorkers as they search for languiness and low in the Big Applic directed by Ron Lobel. Featment in the case to Spread Hopes, Tom Wright, and Nancy Meets. Thes. thru Sons. as 8 p.m.s. 8 and Sun. as 25 p.m.s. 216 to 255. 5/13 thru 5/15. The Space as Clay Centee, 131 West 55th Storce (246-8598).

west 35th Scacet (840-598).

BERDDAM 687 PHALFEE —Pelice Ficano's Immerial' is a
modern restlling of the Gasyrande legend in which is
beautiful youth is made immored by the gold. Reuured in the cast are Damon Boop, Lance Spellerberg,
Serce Sats, and Berty Keith. Fr. and Sun. at 8 p.m.
Sat. at 7 and 10 p.m.; \$10. Shandel Theatre, 137
West 22nd Serce (2794-200).

were AZBS SPRECE (279-AMM).

RETORAL SHARESPEARE COMPANY—A celebration of
the Bard's birthday. The Winter's Tale and The Consept
of Errors play in repertory Tues, thru Fri. at 8 p.m. and
San. at 3 p.m.; thru 5/19, 38 for one or \$15 for both
shows. Cubiculo, 414 W. 51st Street (265-2138).

PRESENT COMPANY—Inan Marin's Sammer, directed by

coord. Calleddo, "10 w 5.) in Softer (Adv.-Loudy.

Philip Jacones, et al. Moutan in the Acc. Loudy.

1940; provines in Moutan in the Moutan in the Acc. Loudy.

1940; provines in Moutan in Moutan in the System in 1940; provines in the System in 1940; provines in 1940; part November (1940; provines in 1940; part November (1940; part November (19

ROYAL COURT REPERTORY—Carol Costa's Death Inn ance, 5/8 to 11, 15 to 18 at 8 p.m. Marder One pla every Monday night at 8 p.m. Royal Court Theate 301 West 55th Street (977-9582). SHADOWRAX THEATER COMPANY—Albert Innaurate

SARDOWNAY LINGUISE COMPANY—Albert Innaurato The Thunfpussion of Benne Blimpis, a dark comedabout a mark a search for the meaning of life direct by Richard Pinner. 577–10 at 8; 88. Little Theorie 3/2 West Sarect (718/544–5033). STONEMBLE REPURTORY THEATRE—Three 5/11: Cladia Allen's West Queen; pp. Pyron Lawn'y Party are

iones was a mercurous i internes. — intro 5/11: Casodia Allen's Movis Queenz, 13p Byron Lawr's Petry and Bobo, Philip Blackwell's Night Pull of Taih Only, all about ex-lovers. Fri. at 8 p.m., Sat. at 7 p.m., Sun. at 5 p.m.; 56. 5/12 chru 31, Evan Senzeich's The Adouster in My Ball. Westboth, 151 Bank Street (675-1014).

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L. AMERICAN—Howard Reifunyder's play about con-flicts between a corrupt football coach and a scrupu-lous female graduate system; directed by Sally Zwei-back. With Ailey Smith, Joe Pacheco, Jonathan Sperry, and Siobhan Fallon. Wed, thru Fri. at 7 p.m.; \$6. 13th Street Theatre, 50 W. 13th St. (675-66 LUES FOR A GOSPEL QUEEN—A musical with book and lyrics by Don Evans, based on the life of Mahalia Jack-

son through her years as a church soloist to her rise as son meeggn her years as a church solont to her rise as an internationally renowated goopel singer, with original music by John Lewis. With Kathi Walker, Yohnda Graves, Arthur French, and Freeda Davidson. Wed. thru Fri at 8 p.m., Sat. at 3 and 8 p.m., Sun. at 4 p.m.; 56 to \$12. Billia Holiday Theatre, 1368 Fulcon Street, Beooklyn (718/636-0918).

ton Steert, Becoryn (10)03-0-0710, 1009 MEETS & ERE.—A revival of Bella and Samuel Spewack's Hellywood face, directed by Steven Keim. Restured in the cast are Mary Aufman, Leren Bass, Vicki Jeditz, Mark Lewis, Ed Riner, and Pam Wig-gins. Thurs.—Sat. at 8, Sun. at 3, S8; thrus 5/18. Art and Work Ensemble, 870 Sixth Are. (924-8699). and Work Ensemble, 8 ON SIGE AND CASE-0073, COMMECTICAL THAREE—A revisal of Rodgern and Hart's musical fable, libereto by Herbert Fields, based om Mark Twain's A Consocities Winker in King Airbar's Court; directed by Jeffery K. Neill. A cast of 24 per-forms with an orchecteral easemble of 6, 5/9 than 25 at 8; 8%, call for specifics. All Souls Fellowship Hall, Lexington Aos. at 80th 54, (525-3356).

E CURE-Richard Foreman's work, don music, is a sort of pastoral ceremony, with all demons kept at buy. It features Jack Coulter, David Patrick Kelly, and Kate Manheim. Every night (exc. Tues-Kelly, and Kate Manheim. Every night (exc. Tues-days) at 8 p.m.; \$10 to \$12; from \$/18. Performing Garage, 33 Wooster Street (966-3651).

NOBLE BILL—Sean O'Casey's Pound on Donand, directed by Brian Hugh O'Neill, and Belline Story, directed by Clark Middleton. Featured in the cast are Elizabeth ry Cana manateron, restures in one case the Elizabeth coulup, McKee Andersoe, Mark Mikesell, Nada De-potorich, and John Hakun. Fri. and Sat. at 8 p.m., un. at 3 and 8 p.m.; S6; thru S/18. Watery Star Theatre, 270 West 96th Street (316-9415).

Distance 200 were youn street; 19-3415.).

Distance 3 modern version of the first two parts of The Ornizis trilogy—Againessees and Ornize; directed by Paul Zimet. A collaboration of the Tilking Band and the Roy Hart Theatre of France. Wed. thre Sun. at 8 p.m.; 510-512. Crypt of Cathedral of St. John the Divites, 1047 Amsterdam Avenue (662-2153).

MEDENIAS—Stanley Seidman's play is about two girls in 1948 who have a fan club for a radio inger. Now, 30 years later they meet again; directed by Marilyn LaRocca. The cast includes John Michael Simmons, Melissa Berwen, Elle Auslander, Rebocca Barash, and Melissa Brown, Elle Anslander, Rebecca Barash, and Rosanne Rabito. Fri. and Sat. at 8 p.m., \$6; Sun. at 3 p.m.; thru 6/1. Sacred Hearts Repertory Theatre, 309 East 33rd Street (\$81-6470).

309 East 33rd Street (\$81-6470). GEORGE WASHINGTON SLEPT HERE—Revival of the control by Moss Hart and George S. Kauffman, di-rected by Mary Melinda Aumaitre. 5/9, 10 at 8 p.m., 5/10 at 2 p.m.; 56. MAP Theatre, 921 Madison Ave-me (346-8843).

ONS-Betty Neustat's comedy is THE GOOD COMPA RE GOOD COMPANIONS—Henry Neustar's conney is concerned with the struggle brewen row union cicl-zem for the presidency of a small retirement group. Flyan, Jenn Richards, Fran Changer, San Locaros, Fef Gendelman, Ben R. Kelman, Sylvia Knuders, and Mary Cooper. Thurs: thur Sat. as 8 p.m., Sol. thru S/2S. South Street Theatre, 424 West 42nd Street (279-420).

oon INTENTIONS—Elyse Douathan Curtis's play about nine characters, all of whom have good intentions, di-ercted by Newlife Richen. Thus: thu Sax as 8 p.m., Sun at 3 p.m., thus \$/11; \$8. Produced by the Carib-ban American Repertory Theatter at Writers' Work-thop, 317 West 125th Street, 2nd floor (584-4146). AMLET—A revisionist version of the play, directed by Travis Preston, has five different princes of Denmark and is set within the consciousness of the Dane's mind. Performed by the Undergraduate Drama De-partment of NYU. Tues.-Sun. at 8; \$7.50; thru \$/24. nstage One, 721 Broadway (\$98-7074).

ORS D'OEUVRES-Double bill: Dale Wilson's Make A Wirk, directed by Phil Stone, about a bost who falls



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dead in his own birthday cake; Robert Perring's So Disk, about a soap opera cast party, directed by the author. Thurs. thru Sat. at 7:30 p.m., Sun. at 4 p.m.; S8; thru 5/18. 18th Street Playhouse, 148 West 18th Street (695-2484).

THE IMPORTANCE OF BEING EARNEST-Orcar Wilde's m introduction or name anomastic—Occur white?— farce, filled with romantic intrigues, missaken ideasi-ties, and satirical comment on the façade of lare Vic-torian high society; directed by Susan Helen Karpenan. Pri., and Sat. at 8 p.m., Sun. at 3 and 7:30 p.m.p.m.; 87; 5/9 thrus 6/29. Westalde Repertory Theatry, 252 West 8 Int Street (874-7196).

252 West 81st Street (874-1780).
THE IMSPECTOR GENERAL—Nikolai Gogol's 1836 rale of corruption outwirting inself; directed by Edward Statoselsky, Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; Sci. thu 57.88. American Remaissance Theatre, 112 Charlson Street (569-8331).

INTOXICATION—Strindberg's comedy (his only one), or rected by Steven Baker. Thurs.—Sun. at 8; \$5. Dram tis Personne Theatre, 25 E. 4th St. (673-4382). THE LADY FROM THE SEA—A revival of Henrik libera's 1787 examination of the choice between passion and responsibility, discreted by Separd Sobel. Thru 5/24; \$8 (call theatre for specifics). Pearl Theatre, 24;

\$8 (call theatre for specifics) West 22nd Street (246-6538). West (22nd Screet (240-05.38).

THE LEADNED LADIES—Molière's comedy in Richard
Wilbur's English were translation; directed by Gail
Kellstrom. 5/7 thru 10 at 8 p.m., 5/11 at 3 p.m., 55.
Marymount Manhattan Theatre, 221 East 71st
Screet (517-0475).

Street (\$17-04-75).

LIVERPOOL FAMBASY—Larry Kirwan's play, directed by Monica Gross, salss the question: what if the Beatlet had never made it? What would the world be like so day? Thurs. thu San. at 8 pm. \$55; thes \$7.52. Theatro La Therman, 260 East 10th Street (674-3511).

LE SETTEM, 200 ZASE 10th Street (c74-5511). THE LOVERS OF FRANCESSTEIN—Matthew Paris's vampirish comedy, directed by Magdaleine Anastasia, set in a Las Wega hotel. Fextured in the cast are Anne Jarovitz, Lennart Wetholm, and Daniel Reed. Thurstein St. at 7:30 gmm, thru 5/17; 56. Playshouse 51, 51 West 19th Serec (675-8015).

151 West 19th Servet (675-8015).

THE MEST—Pennx Xavier Krocett's story of a povertystricken couple who are expecting a child and struggling to make ends moet. Wed. thru Sat. at 8 p.m.,
Sca. at 3 p.m.; 50; thru 5/11. Virgil Theatre, 441
East Sixth Street (496-6525). ONE FLEW OVER THE CUCKOO'S HEST-Revival of Dale E PLEW OVER THE CUCKNOWS REST—Revivas or Loss Wasserman's play about events in a hospital, starring Deverly Bounce, Richard Steinmerz, Edward Joseph, David Sotolongo; direted by Richard Dent. Thurs. Hartu Sat. 28 pm., Sun. 23 and 7 pm.; 36; hru 5/18. Theater 22, 54 West 22nd Street (921-1147).

Theater 22, 54 West ZZnd Street (721-1147).
URFACHRO—A love story of a black couple set against the student political turbulance of the 70s, written by C. Dumas, directed by Dick Garfeld. Thru 5/25, Wed; thru 5 at a 8 p.m., Sun. 28 p.m. and 7 p.m.; 58. American Folk Theatre, 241 West 55th Street

(757-0220).

STAMOG TRIMES ARE RAPPENING—A series of three comedies: Dean Marc Noroot's Fillen's Mick, directed by Carole State, Gary Glaber's Rejinteneed Peri, de rected by Denise Hamilton, and Dorothy Wilson's Resulted in the case are Joseph Areo, Direk Schmiert, Barra Batte, Tony Palmirer, Mark Battelin, Emmy Meyer, Shelly Boech, and Lee An and Johnson. 5,7 Carol 18 at 8 p.m.; 5/10, 17, and 18, mattinees at 5 p.m.; 54. washbed: Thesets, 151 Bank Strates; 167 Bank Strates;

TIRTYPES-Conceived by Mary Kyte with Mel Marvi and Gary Fearle, and directed by Gene Orteneau, play is a musical look at New York City at the turn of the century. 5/8, y. 10 at 8 p.m.; 57. University The-atre, 35 West 4th Street (598-3067). TWENTY-ONE A-Kevin Kling stars in his own p

WERTI-ONE A—Kevin Kling stars in his own play, por-traying eight widdly disparate characters on a bus line. Mon. thru Wed. at 8 pm., and Wed. also at 2 pm.; \$12: 5/12 thru 14: 5/15 thru 6/25, \$15. Westalds Arts Theatre, 407 West 43rd Street (\$41-8394). HITE POWER. —Th. Mc. 1-1. WHITE POWER—The Mehing of an American Next: Barry Flumlee's play about the frightening growth of the modern neo-Naxi movement; directed by Bob modern neo-Nazi movement; directed by Bol McGesth, featuring Darroch Greet. Pridays and Satur days at 9 p.m.; Sc. 5/16 thru 31 at 9 p.m. University of the Streets, 130 East 7th Street (226-5768).

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В	Breakfast
Br	Bruach
L	Lunch
D	Dinner
s	Supper
(I)	Inexpensive—Mostly \$15 and und
(M)	Moderate Mostly \$15-\$35
(E)	Expensive-Mostly \$35 and over*
AE	American Express
CB	Carte Blanche

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5:30-11. Private parties for 75. Ent. Mon.-Sat. from 5:15. Closed Sun. (M) AE, CB, DC, MC, V. \$0.8.*5—204 Warlek St., at Houston St., 243-4940. Canual Bahian/Brazilian. Speks feljoada, smoked beef with pumpkin seasoned with garlie & peppers, shrimp chuchu, mariacada. Res. nec. D only Tues. Sat. 7-midnight. Ent. Closed Sun. & Mon. (M) AR, CB, DC, MC, V.

 P. Q. R. — 133 Mulberry St., 925-3120. Casual. Northern Italian. Spci: homemade parts. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight., Pri. to 1, Sat. 1-1, Sun. 1-11. Private room for hanquest. Wilet parking for D. Ent. (M) AE, CB, DC, MC, V. TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual American Spcir Canadian baby back ribs, fried chicken, meat & vegetarian chili, frozen margacitas. Res. sug. Open Sun-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sut.-Sun. 11:30-4:30. (I) AE, MC, V.

11150—250. (4) WHE WORLE—One World Dade Center, 938-1111. 107 sorties step Manharan. Formal. Association parameters and the Lagon-members surcharge). D Mon.—Sat. 5–10. Table 7 Shot. Delifer Sat. none. 5, Stn. to 7, Res. noc. (M) Cellar in the Sky. Wine cellar serting. 7-course D with 5 months. Mon.—Man. 27 She. noc. (b). How the Months. Mon.—Man. 27 She. noc. (b). How the Months. Mon.—Man. 27 She. noc. (b). wines. Mon.-Sat. at 7:30. Res. nec. (p). recert d'Oesevreerie & City Lights Bar: Jacket required. In-ternational hon d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), San. to 9 (cover after 4). No res. Jazz nightly. Free D parking. (M) AE, CB, DC, MC, V.

AE, CS, DC, MC, W.

YAMEE CUPPER—170 John St., bet. South & Front
Sts., 344-5959. Carual. American/Continental Spci.grilled reworldsh, pompano, nack of lamb, English
minnd-grill. Res. reg. L Stn.-Fri. noon.-4. D Stn.Thurs. 4–10, Fri.-Sat. to 11. Frivate partie 25-150.

(M)

Greenwich Village

A DASTE OF INDIA—181 Bloocker St., 982-0810. Cas-ual Indian. Spelx chicken tandoori. Res. sug. L Mon.-Fri. note-3. D Mon.-Thurs. S-11, Fri. to midnight, Sat. 3-midnight, Sun. 4-11:30. Complete L & D. (I. M.) AE, DC, MC, V.

Dress opt. Northern Italian. Spele combination of chicken in champagne sauce, fortuccine primavera, in-salan di mare. Res. rug. D daily 5-1. Complete D. Ent. by open and popular singers. (M)

AE. CB. DC. MC. V.

CAFE DE BRUXELLES-116 Greenwich Ave., at W. 13th St. 205-1830. Casual Belgian bistro. Speli: car-bonnade flamande, waternooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6-mid-night. R Sat.-Sun. noon-3-30. (M) AL, MC, V. might. Rt Sad.—Sun. noon-3/30. [86] All, MC, V. CMF BIFFER—228 W. 10th St., best. Blescher & Hudden Sta., 924–9292. Canal. Notwelle America. Spein: search lamb filet with green cableage & goat choste, rout ioin of lamb stuffed with spinach, rousted win bream of L1. dark with spilet & port. res. sag. Br San. 11:30–7:30. D Test.—Son. 6—midright. Privace parties for 60. Est. San. Calced Mon. [M]

URLN00—105 E. 9th St., 674-6030. Carual. Mexi-can/California style. Spcie rangper Acapulco, rellenos del mar, bittech picado. Res. sug. L daily nbon-4. D Sun.-Thurs. 4-11:20, Pri.-Sat. to midnight. (L-M) night (I-M) AE, CB, DC.

El COYOTE -- 774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spelis large combination plates, chili rellenos, shrimp con salsa verde. L daily plates, chili relienos, sammp con susa verse. L. 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to mid-

Eating utensils only upon request.

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Private Room For Parties 65 East 54th St., NYC • Tel. 751-1555 SAFWW8—19 Waverly Pl., 473-5261. Casual. Americas/Continental. Spclic baby Cobo salmon, neck of lamb, boseless roset ducking Walenda. Res. sug. L. Mon.—Pri. 11:30-3:30. D Sun.—Then. 5–11. Wed.—Thurs. to 11:30, Pri.—Sar. to midnight. Br Sar.—San. 11:4. Pre-theser D 5–7. (M) AE, C.B. DC, MC, V.

OFFIRM BAR & BERL!—1 To 11. 124. Set, 620-4020. Ca-ul. American. Spels roses qual stale with matricated dressing, grilled mass with confirmments of temporal best para, warm nepberry gratin with Grand Marsier hutter. Res. noc. L. Mon.—Fri. noon—2:30. D Mon.—Thurs. 6–11. Fri. to 11:30. Sat. 53:0-11:30. Sam. S-10. (49). IL MULINO-84 W. 3rd St., 673-3783. Jacket 1

Northern Italian. Spelts lobster Mulino, veal chowith sage, admon with porcini mushrooms and but samic vinegar, beef Romana. Res. nec. L. Mon.-Frincon-2:30. D Mon.-Sat. 5-11:50. Closed Sun. (8)

DBM GLANCYS—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafcod. Spds: lobster American, swordfuls grilled over mesquite. Res. not. D Mon.-Sts. 6-1130, Sun. 5-10. Private parties for 35-40. (M)

H-183 W. 10th St., 924-6258. Care American Prench Socie file wrapped escargos, La American Prench Socie file wrapped escargos, Cajun fermecine, chicken with Armagnac & whize truffles, well medallizes with artichole hearts & smoked oysters. Res. sug. D Sun., thes.—Thur., 7-midnight, Pri.—Sat. to 1 a.m. Bar from S p.m. Ent. nightly. Private parties 20–75. Closed Mon. [M] AE.

MINISTREBULES -3.0 University Pl., 223-8490, Cas-ual. Americas. Spelts prime reak, shrimp Knicker-bocker, veal chop, homemade desserts. Res. rug. L Mon.-Sec. 11:30-4:30. Br San. 11:30-4. D daily 4:30-11:30. 5 daily 11:30-3 a.m. Ent. Mon.-Sec. from 9:30. (M) AB, DO, MeC, W.

LA GAULDISE-SU2 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcis. of the day. Res. noc. L Tue Fri. noon-3. D and after theater S Tues.-Si

S:45-11:30. Be Sat. & Sun. noon-4. Prix fixe D Thes.-Fri. Closed Mon. (M) AE, CB, DC, MC, V. Pr. Cioned Mon. (M) AR, CEB, DC, MC, W. L. BAMME COMMICTAL THE MARK CEB, DC, MC, CO. CO. CO. C. Dress ope. American/nouvelle. Spels: saudée almone with pissachio burner, scallops en papillose with tomato basil burner assoc, filer mignon with locaks Res. sag. D daily 6-11/30. S 1130-2 am. Bo Sat. Sun. noon-4. Ent. nightly. (M) AR, DC, MC, V.

145 VENTANAS—330 Blooker St., at Christ St., 924-4249. Carual. Mexican. Spel margarins, beef, chicken, or vegetable changas. AE, CB, DC, MC.

Ali, D., D.C., Sti., v., 1974. — 296 Bleecker St., at Seventh Ave. South, 999-1367. Caroal. Noethern Indian. Spein murphika mulum, lamb du-piag, chicken tandoori, Res. rag. L Fri.-Sun. 11-3:20. D daily 4:30-midnight. Frivate parties. Complete D. Also Mittall, 334 E. eth. \$453-2505. (f)

OWTE'S—97 MacDongal St., 228-9194/674-9456. Casual, Italian. Spelit homemade parts, osso buco alla milanese, fresh fish. Res. vgs. Open Mon., Wed.—Sun. noon—11 p.m. Closed Tues. (M)

AR. CB. DC. MC. V. NHOM DE EHPARA—226 Thompson St., 475-97 Carual. Spanish. Spels: asserted seafood with graphic, or egg snoces. L Sat.-Sun. noon-3. D St. Thurs. S-11, Pri.-Sat. to midnight. Guitanis: nings. Also 82 Beaver St., 344-5226. L Mec.—noon-3. D Mon.—Thurs. 3-9, Pri. to 10, Sat. to 11.

EXAMANA—64 W.10th St., 254-5800. Casml. Am-ican Regional. Spoin fried chicken, barbecued steal convinib. Res. sec. D daily 6-midnight. S Thes.—5 midnight-3:45 a.m. Private parties. (M) AE, D midinght-3+0 a.m. retrute pursue. (4b)
MV 80MVS -450 Sheth Awa, bet. 10th-11th Sta.
50S-7000. Casual. American. Spelis barbecard bely back risk, onion loaf, fresh fish, steak. Open Stan.
Thurs. noon-midnight, Fri.-Sat. to 1 a.m. Happy hou
4-7 & from 11. Ent. nightly. (f)

AE, MC, V

417 Bleecker St., at Bank St., 924-5420. Bangkok. Spcis: pla lad prig, frog legs, pla d tua. Res. rug. D Mon.-Thurs. 5-11:30, Fri.-nidnight, Sun. 4-11. (I-M) AE, MC, V. 24 FIFTH MENUE-24 Fifth Ave., at 9th St.,

14th-42nd Streets, East Side

CASA BIA.—225 E. 24th St., 679-5606. Casual. Northern Italian. Speix wal Sorrentino, chicken & well alla crema, spaghetti carbonara. Res. sug. L Tues.—Fri. MSTREET CAFE.—305 E. 41st St., 370-9555. Cas-Regional American. Spcls: grilled yeal chop with d mushrooms, Cajun shrimp, grilled becast of duck

EL PARADOR CAFE-325 E. 34th St., 679-6812, Capual Mexican. Spels: chicken Parador, shrimp M D only Mon.-Sat. 5-11. Closed Sun. (I-M)

zerosti, tortettini, vesi rotatum — ma g. 1. 10:30, Res. 11g. L Mon.-Fri. ncon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. (M) AE, CB, DC, MC, V.

RUM BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Carual. Human. Socis: janguze chicken, socue tre scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. (I) AE, MC, V.

AMMA—18 E. 18th St., 675-7900. Casuat. Commu-ral. Spelt: dock salad, penne alla vodita, wild game in season, fresh Dover sole. Res. noc. Open for L & D Sun-Fri. noon-midnight, Sat. to 2 a.m. Spel, pre-thr-Dan Cast.

4. Complete L & D. Ent. nightly. (I-M)
AE, CB, DC, MC, V. S-212 E. 42nd St., in the Helmsley Hotel, 490-8900. Jacket req. Into 7-11. L Mon.-Sat. noon

between meals. Ent. (M)
AE, CB, DC, MC, V. ME-207 E. 34th St., 889-3239. Formal Closed Sun. (E)

OLE—434 Second Ave., bet. 24th & 25th St., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.-Fri. 11:30-3. D Sun,-Thurs. 4-11, Fri.-Sar. to midnight. Guitarist Wed.-Sun. Reduced run nerkins in bidg. II.

PER BACCOI—140 E. 27th St., S32-8699. Jacker re-quired. Northern Italian. Spela: ono boco Milanere, vicello Valdestano, grocchi al pesto. Res. sug. L Mon.—Fri. noon—3. D Mon.—Sat. S30—10. Closed Sun. (M)

AE, CB, DC, MC, V.

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own home. A place to celebrate great occasions! Bar service: a la carte 82 7th Ave. So., N.Y.C. RSVP: (212) 620-9622



RESTAURANTS

RHZ CAFE—2 Park Avo., at 32nd St., 684-2122. Casu-al. Cajun/Cetole. Spels: spring onion crabcake with green tomato relish, red snapper Carolyn, drunken shrimp. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sut. 5:30-11. Closed Sun. (M) AE, MC, V.

MMA NOWA—166 B. 55rd St., 683-8027. Dress opt. Northern Italian. Spcla: baked classs werdi, tortellini al pane, fettuccine bolognese. L Mon.—Pri. noon-5. D Mon.—Sat. 5:30–10. Closed Sun. (M) AE, CB, DC, MC, V.

AL ANTHONY'S—55 Irving Place, bet. 17th-18th Sts., 902-9030. Canul. Italian. Spir: fresh fremocine with poecini mushrooms, chicken with olive oil and garlic, hot and cold antiputs. Res. sug. L Mon-Pri. noon-5. Br. Sat.—Sun. noon-4. D Mon.—Thurs. 3–11, Fri. 5-12:30, Sat. 4-12:30, Sun. 4-10. Private parties 20-100. (M) AE, CB, DC, MC, V. MEMBETTS—Grand Hyatt Hoost, 42nd St., Grand Cannard Sci-5999, Jacker required. Nonveille/Concessarial Sci-5999, Jacker required. Nonveille/Concessarial Concessarial Concessaria Concessa

TUESDAYS—190 Third Area, at 17th St. 533-7900. Casual. American. Spelic steak, prime ribs, seafood. L. Mon.-Fri. 11-5. Br Sat.-Sun. 11-5. D daily 5-1 a.m. Larr with Sat. Br. (J.M.). AE. MG. V. 14th-42nd Streets, West Side

NO CASIMPS-132 W. 32nd St., 695-7995. Dress op Italian/Continental. Spcl: weal Sorrentino. Res. rog. L. Mon.-Sat. 11:45-5:30. D. Mon.-Sat. 5:30-9. Comete L & D. Closed Sun., except for private parties.

AE, CB, DC, MC, V.

El. QUIUTE—226 W. 25rd St., in the Chelsen Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. (M) AE, DC, MC, V. GIORDANO-409 W. 39th St., 947-9011. Dress opt. Neethern Italian. Spels: onso buco, weal tonnato, homemade pasts, groochi. Res. sug. L daily noon-5. D daily 5-midnight. Private parties for 40. Ent. Tues.-Sat from 8:30. (M) AR, CB, DC, MC, V. IDEANNY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Conti-mental. Spcis: Danish lobster tail, seafood fra diavolo. L Mon.—Fri. 2000—5130. D Mon.—Thurs. 5–11, Fri.—

Sat to midnight. Complete D 5-10. Music Mon.— Thurs. 7-midnight, Pri.-Sat. 8-1 a.m. Private parties. Closed Sun. (M) AE, CB, DC, MC, V. Closed Sum. (M)

AE, CB, DC, MC, V.

10180M8—400 W. 42md St., 564-0004. Carual. Consinental/American. Spclis steak as polvre, stuffed pock-chop, fresh pasts. Res. sag. L. Mon.-Pri. 11:30-4. Br. Sun. noon-4. D daily 5-11:30. Ent. nightly. Private parties for 50-75. (M)

AE, CB, DC, MC, V. parties for 30-75. (M) AE, US, 20-5, enc., v. LA COLORAM—17 W. 19th St., 206-8660. Casan. Northern Italian. Spelis vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. rug. L Mon.-Fri. noon-3. D daily 6:50-mideight. (M)

AE, DC, MC, V. Lino's—147 W. 36th St., 695-6444. Causal. Northern Inlian. No written menn. Spciz: senfood fr diavolo, jumbo prime shell steak, yeal Alfredo. Res. nng. L Mon.—Fri. 11-3. D Mon.—Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. (M) AR, CB, DC, MC, V.

NEW MANKOW—132 W. 34th St., 695-4972. Casual.
Cantonese. Sprin: baked Cantonese thrimp, tresure
steak, baked chicken with ginger & scallion. L daily
11-4:30. D daily 4:30-10:30. Complete L & D. Spec.
gournet & family Ds. (I)
AE, DC, MC, V.

Old House Trade - 56 Ninch Area, bet. 14th & 15th Sta., 242-9040. Canual. American. Spelit sirioin, 41/s-lb. lobster, prime inh. Res. tog. L. Mon.-Fri. 2000-4. D. Mon.-Fri. 2000-4. D. Mon.-Fri. 4-10/45, Saz. 1-midninght, San. 1-10. Complete D. Free parking from 5 & all day Saz.-Sun. AE, CB, DC, MC, V.

**PROVECHOS — 21 W. 17th St., 255-2408. Cassal. Ca-ribbean. Spelis stamp and go codfish fristers, roast surkling pig, conch stew. L Mon.—Fri. noon—5:30. D Men.—Sat. 6—12:30. Closed Sun. (M) AR, MC, V.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pior 62, W. 25rd St. & Hudson River, 929-7090. For-mal. International/Continental. Spels: breast of chick-

boards at 7 & 9 p.m. Br Sun. at 12:30. Private parties for 15-700. Dancing. (B) AB, MC, V.

not 15-700. Journay to 15-700. Journal of the Continental Spelic rack of lamb, fresh fish, tapa Res. rag. L. Tues.-Pri. 2000.-5. D only Tues.-Sun 6-11. Tapas bar. Complete D. Ent. Closed Mon. (M) AE, MC, V

43rd-56th Streets, East Side

ALFREDO THE ORDSHAL OF ROME—54th St., bot. Lex-ington & Third Area, in Citicorp Bildg., 371-3367. Casual. Italian. Spcf: fettuocine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. (I-ha) AE, CB, DC, MC, V.

AB, CB, DE, MC, V.

ABBASSADOR GEILL—One United Nations Plans at 44th St., in U.N. Plans Botal, 702-5014. Dress opt. American. Speic untrue of 2 solitones, Maryland trabnerican. Speic untrue of 2 solitones, Maryland trabray, B daily 7-11. L daily none-230. D daily 6-11.
Br Sts. 2000-230. Champagne beffer Br St. 11:30-230. Champagne beffer Br St. 2000-230. Champagne Br St. 2000-230. Cha

might, (86)

AR, CB, DC, MC, MC, WE BARCLAY ESTAURANT & TREBACE—111 E. 4 this St., in the Hotel Inter-Continuental, 755-5900. Jucket required Continuental Speke gridled limbehops with rosemary, exclope of red mapper with spinsch leaves, Nova Scotia smoked aimbon. Res. mg. B daily 7-1030. L Mon-Sat. 11:30-5. D daily 5:30-11:30. R San. 11:30-1. M.W. Scotia Sc 7-10:30. L Mon.-Sat. 11:30-5. D daily 5:30-11:30. Br Sun. 11:30-3. (M-E) Afternoon tea Mon.-Sat. 3-5:30. Ent. Mon.-Sat. 3-10:30 & Sun. Br. AB, CB, DC, MC, V.

BUKHARA—148 E. 48th St., 688-0010. Casual Bukhara. Speln frontier rosseed lamb, duck Bukhara, mellow cream chicken. frontier dal. Res. nec. L Mon.–Pri. noon–3. D dally 5:30-11. (M)

CAFE ARGENTEUIL -255 E. 52nd St., 753-9275. Jacket required. Traditional French. Speix rouget souffle, medaillon de veau maintenon. Res. sug. L Mon.-Sat. noon-5. D Mon.-Fri. 6-10:30, Sat. 6-11. Closed Sun. AE, DC, MC,

CAFE VERSAILLES-151 E. 50th St., 753-3884. Jack required. Prench/Cootinental. Spels: weal paillard, portrine de chapon, coquilles St. Jacques. Res. 10g, D daily 7-2 a.m. Ent. nightly. (E) AE, CB, DC, MC, V. NEESE CELLAR-125 E. 54th St., 758-6565. Carnal

Spels: pasta, seafood, hamburgers, salads, fondue Open Mon.-Thurs. 11:30 a.m.-11, Pri. to midnight Open Mon.-Thurs. 11:30 a.m.-Sat. from 5. Br San. 11:30-5. (I) AE, CB, DC, MC, V. CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Speits steak, chops, lobster, sasfood. Res. rug. Open Mon.—Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. (E) AR, CB, DC, MC, V. CITY LUCK-127 E. 54th St., 032-2350. Canual. Camtonese. Spcl: song loong gal cube. Res. sug. L Mon-Fri. 11:30-5, Sat. noon-5. D Mon.-Thurs. 3-mid-night. Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. (f) AB, CB, DC, MC, V.

DRAKE HOTEL-440 Park Ave., at 56th St., 421-0900. mons GUEL — 440 Park Ave., at 56th St., 421-9000 La Plasmetta: Carual. Continental/Swiss. Spcir: su-teed weal chop with mocels and spinach spatzle, hreas of duckling with histoberries. Res. sag. B Mons.—Fri 7-10, Sat.—Sun. to 11. L daily 9-mid-night. (M) Drake Barr L daily 11:30-2. Cocknii 11:30-2. a. 2. a. 2

ELMERS—1054 Second Awa, 751-8020. Jacket required American. Speir prime strioin steak, lamb chops, resedfish, lobster a risbatta, Res. sug. Open Mon.—Thurs. noon-midnight, Fri. to 1 a.m., Sat-Sm. 4-1. (M-E) AE, CB DC, MC, V.

AE, CB, DC, MC, V.

ORTUNE GARDEN PARILION—209 E. 49th St., 753-0101. Dress opt. Chinese/Szechuun/Cantonese. Speir: weber chicken, perwan canto, sampa squid. Res. nec. Open daily 11:30 a.m.-11 p.m. Bur till 1 a.m. Pianist daily noon-3, 5-11. (M) AE, CB, DC, MC, V.

DUR SEASONS—99 E. 52nd St., 754-9494. Formal. International. Pool Room: L Mon.-Pri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D

5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. (E). Bar Room: L Mon.-Sat. neon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. (M.E) AE, CB, DC, MC.

GIAMBELLI SOTH RESTORANTE-46 E. SOch St., 688 2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. nooe.-3. D Mon.-Fri. 3-midnight, Sat. nooe.-midnight. Valet parking from 6. Frivate party room. Closed Sun. (M-E) AE, CB, DC, MC, V.

AME'S—801 Second Ave., at 43rd St., 687-5320. Dress ope. American. Spcl: prime beef, wal, seafood. Res. sig. L Mon.. Fri. noon-3. D Mon.-5as. 5:30-11. Pre-theater D 5:30-7. Planist Mon..-Sas. Free patch. AE, CB, DC, MC. V. fter 5. Closed 5an. (M)

La COTE MASQUE-5 E. SSG St., 688-6525. Formal French. Spelt: cfor de vesu 5 la creme d'herbe fraichen, le carouele du Chef Toulousain, hy scallops sautées sux amanfines. Res. nec. L. Mon.-Sat. noon-230. D Mon.-Fri. 6-10:30, Sat. to 11. Cleared Sun. (M-E) (1870). La ALLEHE AT THE BEHDEZVOUS—21 E. 32nd St., in the Berkshire Place, 753-5970. Formal. Calsine courants, Spic lobuter arolici with truffle suce, roast loin of wal in oregano butter suce, posched balliste on spirach, celery & lecks. D daily 6-midnight. (E) AE, CB, DC, MC, V.

LA PETITE MARMITE—S Mitchell Pl., corner of 49th St., & First Ave., 826-1084. Dress opt. French. Spcis-noisette de veau princesse, mouseline de saumon, tatte aux pomme l'Alsacienne. Res. sug. L Mocn-Su-noon-3, D Mocn-Fri. 6-10:30. Private parties for 40.

O. Private parties for 40. Closed Sun. (M) La REOUE:—110 E. 49th St., CS. D.C., Mc., v. L. A. REOLE:—110 E. 49th St., 421-4389. Formal. French. Spolis suzueed medallions of rabbit with cardied apple & cider suser, weretheash surfied with truffles, fillet of venison with jumiper berries. Res. sug. L. Mon.-Fri. 11:30-3. D. Mon.-Sus. 5:30-10:30. AE, CB, D.C., MC, V. AE, CB, D.C., MC, V.

PRENT-111 E. 56th St., 753-2729. Formal. French. Spelic turbot aux courgettes, steak au poivre á l'Ar-magnac, seasonal game. Res. nec. L Mon.-Fri. noce-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Private parties. (E) AE, CB, DC, MC, V. LE CYCHE-SS E. 54th St., 759-5941. Formal. French.

Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. Sat. to 11. Closed Sun. (E) Al AE, DC. Sat. to 11. Closed Sun. (B)

ELLO BISTORMITE—45 E. 54th St., 751-1555. Formal. Italian. Spch: paghettini primavera, petto di pollo Widdowana, scaloppine Castellana. Res. usg. L. Mon.—Fri. nonc-9. D. Mon.—Thurs. 5:20-19:30, Fri.—Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

LE PERIODE—405 E. S2nd St., 755-6244. Formal. Fernch. Spcls: confit de canard, mignon de veus, crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Frivate parties for 30. Closed Sun. (B) AE, CB, DC, MC, V.

LOUISE JR.—317 R. 53rd St., 752-7832/355-9172. Casual. Northern Italian. Speli: antiputto, seafood, weal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10:30, Sat. 5-11. Complete L & D. Closed 5 AE, CB, DC

LUTECE-249 E. Soth St., 752-2225. Formal. Prench. Spein: escalope de saumon à la moutande, rognons de wass an vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. (E) AE, CB, DC. HANNI'S-146 E. 46th St., 697-4161. Dress opt. Ital-

ian, Spcl: angel's hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. (M) AE, DC, MC, V. NIGHT AND DAY-216 R. 49th St., 306-6808. Casual. American. Spein: seafood, beef. Res. tog. I. Mon.-Fri. noon-230. D Mon.-Fri. 5-midnight. Finnist Mon.-Fri. from 7-1 a.m. Closed Sat.-Sun. (M) Sun. (M)

PALM—837 Second Ave., at 45th St., 687-2953. Cas-ual. American. Spcis: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. (B) AB, CB, DC, MC, V.

PRUNELLE-18 E. S4th St., 759-6410. Formal. Classical French. Spcis: canette confite, saumon á la moude, noisette de veau princesse. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. to 10:30. (E)

LUNCN:

DINNER:

LUNCH:

LUNCH:

DINNER:

JULY 1986

180 CHRISTOPHER STREET (212) 206 - 0727

11-12:30/12:30-2:00/2:00-3:30 Reservations \$40 per person

Reservations \$100 per person

5:30-7:30/7:30-9:30/9:30-Midnight

Thursday July 3, 1986 Parade of Ships

President Reagan lights Statue Cannons of the tall ships will

fire as fireworks display is lit.

Friday July 4, 1986 The greatest flotilia of ships in maritime history with more than 400 vessels. Speciacle of parade of tall ships and the

ternational naval review.

Fireworks extravagonza, The world's largest pyrotechnic displor Lasers and special lighting effects around hundreds of saling vessel

Saturday July 5, 1986 Special events, international public festivities. Navai and

Sunday July 6, 1986 _ Tall ships, a mass of billowing

salls and naval vesels depar for their homes worldwide. DINNER:

BRUNCH:

Noon-2:00/2:00-4:00 Reservations \$100 per person DINNER: 500-8-00/8-00-44-00/44-00-2-00 servations \$200 per person

> Noon-2:00/2:00-4:00 Reservations \$40 per person Reservations required. 6:00 pm to Midnight

Regular menu prices Reservations \$25 per person Noon to 4:00 pm Reservations required 6:00 pm to 11:30 pm

egular menu prices after lunch or dinner continue viewing from our penthouse cockfall lounge and lerrace.









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n Montauk Hwy (5.19) 537-0550

RESTAURANTS

ME RENDEZY003—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. 180, B Mon.—7t. 6230-1630. L. neon-3. D 6-1630. 5 10:30-12:30. Br Sst.—Sun. neon-5. (M) AB, CG, DC, MC, V. CARLATTI—54 E. 52nd St., 753-2444. Jacket re-

5 107.90-1E.50. Br Sat.-San. Boods-S. (M).

MRIATI--34 E. S2nd Sa., 753-2444. Jacker required. Inilian. Spelte assignant callo, peppadelle concarciofi, pollo contadina, saltimboca Napolitan. Ret. et al., pollo contadina, salti

S000—118. 4.1-d Sr., 402-403. Count N. Hallan-American. Spice during Rossman, non bloom, and American. Spice during Rossman, non bloom, and 11:150-3. D Men.-Pt. 3-11. 3s. from 5. Provess non 6-20. Close 5. no. (4) AM. C.R.D.C., MCC. V. 100-100. Country Country Country Country Country on 6-20. Close 5. no. (4) AM. C.R.D.C., MCC. V. 100-100. Close 5. no. (4) AM. C.

Moh.—Th. 10002—3-1-2 cannot.—1.1. (04)
20th.—St. 10002—3-10 St. 4ct S. 2, 727–7377. Cell
SECRIMIN PRILLIPS—3-10 E. 4ct S. 2, 727–7377. Cell
SECRIMIN STREAM—3-10 E. 4ct S. 2, 727–7377. Cell
10002—3-10 St. 2, 100

Pri. to midnight, Saf. 5-midnight, Sun. 4-11, (M).

**UNET'S CHARIOT-256 E. 53rd St., 335-5096. Cassal.

Secchaan. Spcin salmon researed with historia,

cold noodles with chili-seame sucor, cripsy sheimp

with valuant. Rer. 10g. I. daily noon-3. D Sun.

Thats. 5-11, Fri. to 11, Saf. to 12. Private party room.

(M)

**AE, DC, MC, W.

(M) AR, DC, MC, V.

DOMERBOLINOS—230 B. 51st 82, 753-183C. Canal.
Spanish/Confinents Speic surrieds de maricos, paSpanish/Confinents Speic surrieds de maricos, paSpanish/Confinents Speic surrieds surrieds de maricos, paSpanish/Confinents Speic surrieds surried surried

220, D 550-1003. Complete D, Beffer B Star.
11-265. Ent. Coft Fourth own just Des-San. Coftent Control of the Control of the Control of the Con-Cockell Terrace: Tra dayly 220-530. Cockells Terrace: Tra dayly 220-530. Cockells Cockell Control of the Control o

43rd-56th Streets, West Side

LEONQUIN-59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. buffet 9:30-12:30. Free D parking 5:30-1 a.m. (M AE, CB, DC, MC, V MERICAN FESTIMAL CAFE—Rockafaller Plans, 2 W 80th 5: 246-669 Cornel American Socie has

AMERICAN FESTIMA. CAFE—Rockafaller Plana, 28
W. 59th St., 246-6699. Carual. American. Speir borter lettuce, bufful monarceila & undried tomatoes,
bourbon marinated Angus steak, key lime pie. Res.
ug. B. Mon.—Pri. 719-01-030. Br Stat.—Sm. 11-4. L
Mon.—Pri. 11-4. D daily 4-10. 5 daily 10-midnight.
(M)
AE. CB. D.C. MC. V.

(M) AE, CB, DC, MC, V THE ASSEMBLY STEAK & FEM MOUSE—16 W. 5 let 5t. 581-5580. Dress opt. Sreakhouse. Speli: guaranteec prime beef, fresh fish, lobster. Res. sug. L Mon.—Fri 11:30-3. D Mon.—Sat. 4:30–10. Pre-theater D Closed San. (M)

AN TUNNEL 250 W. 47th St., SZ-2166. Casal. Franch. Spelt noisette de was, tripes à la mode de Cam. Res sag. 1 Mon. -Sts. noon-2. D Mon. -St. S-1130. Complete D. Closed Sun. (M) AR. BARBETTH. -312. W. 44th St., 46-5971. Formal. Northern Italian. Spelt field salad Frienceters, agnicult, boly lamb, Res. noc. 1 Mon. -Sts. noon-2. D Mon. -Sts. 3-midnight. Complete pre-lineare D. Sto.-7. Private rooms. Galend miling. Closed Sun. 50-0. Privates rooms. Galend miling. Closed Sun.

130-0-7. Private rooms. Caracten mining. Closed Sans. (B) MG, W. B. CB, DG, MG, V. BURHARM OF TONYO—47 W. 56th Sa., 581.0930. Casal. Japances steakhouse. Dithes prepared on his-his-habon, Rocky's choice, Benihans surf & ruff. Res. rag. L Mon.—5ats. 100n—17ats. 230-11, Frd.—5at. to midnight, San. 5-11. Also 130. E. 56th Sa., 593-1627. (M)

BETWEEN THE BEYAD—145 W. 55th St., 581-1189.
CASUAL American. Spelir chicken pot-pic, fresh beolded almon, chicken scarperiella. Res. usg. fee D. Open for L & D Mon.—Fel. 11:45 a.m.—9 p.m., Sat. 5-9. Closed Sun. (M) Alk, CR. D.C., McC, V. BROADWE BRASSERIE & WHIE BISTRO—226 W. 52ad St./Trib Broof 315-5100. Carval. Continental Socie.

3-9. CORRO 2010. (m)

STOCK BOOK 2010. Casual. Continental Speic Charcol gridle fish, seals, patts. Res. rag, B daily 630-11. 1. daily 11:30-3. D daily 5:30-midnight. Per-chearer D. (M)

BOOKSWAY DO STEAK WOULE—315 W. 4645 Sq. 246-6513. Dress port. Americas. Speic result, prime ribs, 5013. Dress port. Speich port. Speich port. Speich port. Speich port. S

BROADWAY DO STEAM HOUSE—315 W. 464b Sq. 246-6513. Dress ope, American. Spide: reske, prime risk. Plant in globyle, (b) All, CR, D.C. MC, W. CMF DF PRANCE—350 W. 464b Sq. 585-0085. Cmal. Prench. Res. reg. L. Mon.—19th. none-3. D Mon.—Thurs. 5–10:30, Pri.—Sat. to 11. Complete D. Cloud Sun. (1-40) All, D.C., MC, W.

Son. (I-M)

AR, DC, MC, V.

CAFFE FORTIMA—811 Sewenth Ave., at 52nd St., in
the Sheraton Centre Hotel, 581-1000. Carul.

Continennal. B Mon. Sat. 7-10:30. Br Sun. 10:-3. L

Mon. Sat. 11:30-2:30. Piano but ent. nightly 5-1. (I-M)

AR, CB, DC, MC, V.

AANTERE DELI & RESTAURANT—854 Seventh Ave., as 55th St., 757-2245. Cansal. Jewish deli. Spelis consecbeef, pastrami, cheese blintxes, matto ball soup. Oper daily 6 a.m.—4 a.m. (I) No credit cards.

STATE OF THE ACT OF TH

p.m. (M)

FRENCH SIMSCH—65 W. S5th St., 24-6-1326, Canal.
French Speits out shelled crabs, duck Normands, ofte de vens sux charactelles. Res. sig., 1 daily none.-3. D Mon.-Set. 5-11, Sun. from 430. Complete 1 & D. (M)

FRENCH SIMSCH St., 245-8594. Canal. Japanese. Res. sig. L. Mon.-Frl. none.-245. D Mon.-Set. 5-10. Set. 5-10. Se

AE, CB, DC, MC, V.

**BUBLET'S—1240 Ave. of Americas, at 49th St., 7658781. Dress opt. American. Spcits result, fresh seafood.

**Res. sug. Open daily noon-midnight. (M)

**AE, CB, DC, MC, V.

BOMA—142 W. 49th St., 398-9049. Casual. Japanes. Speir: tempurs, sukiyaki, sushi. Res. sog. L. daily noon-3. D daily 5-11:30. Also Iroba Sushi—1634 Broadway, bet. 50th-51st Sts., 315-330S. (M) AE, CB, DC, MC, V.

TRALIAN PROFILION-24 W. 55th St., 753-7295/586 5950, lacket required. Italian/Continental. Socie ver

RESTAURANTS

1903 MER 82—163 W. 52nd St., 245-6552. Canual. Speke stone crab claws, senfood, steak. Res. sug. Open daily 11:30 a.m.—1 a.m. Br 5un. 11:30—3. Prix fize L daily soon—3. Eat. mightly. [M]

AE, CB, DC, MC, V.

AB, CB, DC, MC, V.

LA BORNE SOUPE—48 W. 556 bs. 296-7550. Cannal.
French bistro. Speks French hamburger, omelettes, freich fish, choosine fendue. Open dauly 11:50 ammidsight. (f)

AE. HERMYY—4 W. 49th St., 247-2993/2995. Formal.
Speks fiesander of malls with wild mushrooms, nahmen
for sole mouse, mendaltune of red with feet sone, longtraveller and the speks of the speks of the control of parties for 100. Closed Sun. (E)

JETHNES—361 W. 46th St., 315-0980. Dress opt. Jewish Italian. Speli: carciofo alla guides, cappellini primaven, cassola. Res. nec. L Mon.—Pri. noon—3. D. Mon.-Thurs. 5-11, Pri.-Sat. to midnight. Closed 5un. (M)

LE BERNARDIN-155 W. 51st St., 489-1515. Formal. French/seafood. Spcls: carpaccio tuna, baked sea ur-china, roast monk hish with savoy cabbage, lobster a la on-2:15. D Mon.-Sat. 6-10:30. Private parties for 12. Closed Sun. (B)
AR, DC, MC, V.

LE RYBOE —340 W. 46th St., 765-7374. Causal. French. Spcis: coguillet St. Jacques, shrimp maioro, veal scaloppine. Res. nec. L Mon.—Sat. noon—3. D Mon.—Thues. 5–9:30, Fri.—Sat. to 10:30. Closed Sun. (M) (M)
LES PYRENEES—251 W. 51st Sc., 246-0044/246-0373.
Dress opt. French. Spch cognilles St. Jacques. Res. sug.
L Mon.—Sat. noon—3. D Mon.—Sat. 5—midnight: Spec.
pro-theater D 5–9. Reduced rate pathing after 5.
Closed Sun.(I-M)
AE, CB, DC, MC, V.

Closed Sun.(I-M)

LE VERT-GALANT-109 W. 46th St., 382-0022. Jacket

order to seeming here, L WETF-GALANT—199 W. 444h St., 352-0-02.6 jaczer required. French. Spekt onion roup, rock coemin ben, côter de vesu farci, Maurice's special cheesecake. Res. sug. L Mon.-Pri. noon-2:30. D Mon.-Sat. 3-mid-night. Private parties for 90. Ent. Closed Sau. (M) AE, CB, DC, MC, V. MA LEONE'S-239 W. 48th St., 586-5151. Canual.

Italian. Spele weal & chicken parmigiana. Res. sug. L Mon.-Sat. 11:30-22-0. D Mon.-Pri. 3:30-11:30, Sat. 2:30-11:30, San. 2-10. Complete L & D. Ent. night-ly. Private parties for S00. (M)

AE, CB, DC, MC, V. PMTSY'S-236 W. 56th St., 247-3491/247-3492, lacket required. Italian. Spch: veal rollatine marsala, spen-dino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon.(M) AE, DC, V. EMNER'S—811 Seventh Area, at 52nd 5t., in the Sheraton Centre Hotel, 581-1000. Formal North-ern Italian. D daily 6-11:30. Cockrails from 5. Com-plete D. Pianist Mon.—Sat. 7-11:30. (M)

11:30. (M) AE, CB, DC, MC, V. ASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Cas-ual. Russian/Jewish. Spels: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. red caviar, shashiyk, chicken tacana, sug. D daily 4-midnight. Ent. Fri.-Sun. Frivate par-AE, MC, V. ROSA'S PLACE-303 W. 48th St., 245-9223/586-

4853. Casual. Mexican. Speix chimichanga del mar, came assaés, red inapper vera cruz. Res. sug. L. Mon.— Sat. 11:30-4. D daily 4-midnight. (M) AE, CB, DC, MC, V.

SAN MARCO-36 W. 52nd St., 246-530. Jacket required. Northern Italian. Spclix zuppa di pesce, paglia e fano, veal magenta. Res. sug. L Mon.-Fri. noon-210. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. (M-B)

THE SEA 0811.—Rockefoller Plaza, 19 W. 9th St., 246-9201. Jacket required. American/seafood. Spcis: whole gingered fish, Key West shrimp with lime & contander, scalopptin of salmon with godden Oregon caviaz. Res. nec. L. Mon.-Fri. 11:45–3. Br Sat.-Sun. no-3. D daily 5-11. Pre-theater D 5-6:30 w AE, CB, DC, MC. V.

gatang, (a) San Make — 648 Ninth Area, bet. 43rd & 44th Sas, 307-63-0. Casual. Seafood/Continental/This. Speix-brimp Banghols, Ser Palsec combination, Maine lobster. Res. rug. L. Mon.-Fri. 11:30-3:30. D daily 4:30—aidnight. Bar till 1 am. Private parties for 40. AR, CB, DC, MC, V.

cured pastrami, comed beet, homemoo.
susfed cabbage. Open daily 7 s.m.-2 s.m. B to 11 a.m. (1) TOP OF THE SIXES—646 Pifth Are., at 53rd St., on the 39th floor, 757-6562. Dress ope. American/ Continertal. Spelic strak Diane flambe, fresh seafood Res. nor. L Mon.—5at. 11:30-3. D Mon.—5at. 5—11.

Ent. Tues.-Sat. Closed Sun. (M-E) AE, CB, DC, MC, V. '21" CLUB—21 W. S2nd St., S82-7200. Formal. Con-tinental. Speli: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Son. (E) AR. CB, DC, MC, V.

WOTON'S CAFE \$2—236 W. \$3.2d \$2., \$56.7014. Cas-nal. Cubas/Spanish. Speli: stone crabs, roam suchling pig. paells, black bons roam, Res. rap. Open daily room-midnight. Tapus bat: But. nightly. Provate par-ties. Reduced rate parking after 5 p.m.(80) AR, CB, DC, MC, V.

57th-60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spelx taglis-ini alle noci, buttuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L. Mon.—Fri. nocon-3. D wirello allo scalogno. Res. nec. I. Mon.—Pri. noon-3. D Mon.—Pri. 5–11, Sar. to midnight. Spcl. pre-theater D 5–7. Private party room. Closed Sun. (M-E) AE, CB, DC, MC, V.

BEZONA 206—206 E. 60th St., 838-640. Cartal. American South Western. Spick: seniono/black bean chili, barbecard quall with creamy Merican polenta, lobater corn chewder with pobliano chilles and chayete. No res. I. Tises.—Sat. noon—2-30. D Mon.—Sat. S-11. Closed Sen. (M)

AE, CB, DG, MC, V.

BUCE NO'S FOUR SEAS-116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. 10g. Open Mon.-Fri. noon-midnight, Sat. to 1, Sun. 3-mid-AE DC. V. might.(M) mgnt(88)
AR, DC, V.
ARF DF LM MRX—50 Central Park South, in the St.
Morfets on the Park, 755-5800. Dress opt. Americae/International. Spelic ribitateshriani for two, wal
sciloppine marsals, nutriful Dover sole. Res. mg. Buf-fer L. Mon.—Sat. 11:30–4:20. Br Son. 11:30–4. D daily
6-11:45. After-theater mess 18:30–12:30. (M)

AE, CB, DC, MC, V. ONTRAPUNTO-200 E. 60th St., 751-8616. Castal. Italian. Spelic malfant aragosta, brodetto, funili with rectoris piccante, tagliarini congadoro with yellow red & green pepper. No res. L Mon.-Sar. noon-4:30 D Mon.-Sar. 4:30-11:30, Sun. 4-10. (M)

AE, CB, DC, MC, V. FELIDIA—243 E. 58th St., 758-1479, Jacket required Northern Italian. Spein: pautier listman, quall with polema, risomo amiraglia. Res. 10g. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Frivate parties for 15-50. Closed Sun. (M)

AE, DC, MC, V.

13-30. Closed Sun. (M)

AR, Dr., McC, V.

SIAN MARING—221 E. 58th St., 752-1696. Jacket required. Italian. Spcir: 65 kinds of homemade pasts.

Res. seg. I. Tiest.-Fri. noon-3. D Thes.-Fri. 3-mid-night. Sat. from 4, Sen. from 1 p.m. Closed Mon. (M)

AR, CB, DC, MC, V.

#BAFE — 200 E. 58th St., 752-3054. Jacket required Dress opt. Northern Italian. Res. sug. L. Mon.-Fri. ncon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

ARY CIPENAN—781 Fifth Ave., nr. 59th St., 759-9047. Dense opt. Italian. Spelic Haery's baked green needless with prescripto, scallogs thermidor, chicken needlators. Res. not. B daily 7:30-1203. L daily noon-3. D daily 6-10-45. (B) AE, CB, DC, MC, V. noon-3. D daily 6-10-19. [8] All, Call, DC, MC, W.

19. 100 110 Hade—Barblinon-Plaza Hotel, 1-10 Central Park Seath, 247-7000. Dress opt. Continental.

Spelin chanessheisand for 2, scampi Somenison, skew-ord-boef & scampi, sweethereds. Res. sag. B daily
7-11-20. L daily 11-20-3. D daily 2-20-11. B Sta.

3. L. Alliy 11-20-3. D daily 2-20-11. B Sta.

Ak. CB, DC, MC, V.

HEAN LAFITTE-68 W. 58th St., 751-2323. Careal French, Spele sea scallops in basil suce, mechalitons of weal with meabroom succe, leg of lamb with history beans. Res. sug. L Mon. Sat. noon-3. D daily 6-12-30 a.m. (M)

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish dell. Spelic Rumanian tender-lola, corned beef, stuffed cubbage, postao pancales. Open for B. L. D. & cocktails Mon.-Sat. 8 a.m.-11

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RESTAURANTS

Als, CB, DC, MC, V.

LF PRING—118 W. 57th Sc., in the Hotel Furker
Meridden, 245-5000. Casual. American/Freezh.
Speks coq su vim, poesa-den, mobble stew. Ren. sug.
Buffer B Mon.-Sat. 7-11, Sun. from 7-30. Buffer I.
dally noon-2-30. Cockuali daily 3, p.m. -2 zm. Desert buffer 10 g.m.-1 am. Plannt nightly. (M)

AR, CB, DC, MC, V.

AE, CB, DC, MC, V.

LE TRAIN BLEU—1000 Third Ave, at 59th St., in
Bloomingdale's, 705-2100. Re-creation of Ferentialway dising car. Cassal. Norrelle cusines. Res. sag.
L Mon.—Sat. 11-3. D Mon., Thurn. 530-7:30. High
har Mon.—Fit. 3-5. Closed Sun. (M)

LE VEAU D'OR—129 B. 60th St., 638-8155. Dress opt.

Frunch, Spell regions de vera ment monneche Retreig, L. Mon.—Zan. nonou-250. D. Moon.—Sat. 6-10:18. Cemplere L. & D. Cloned Sun. (M)

THE MANIESTER MOCEAN CLUB 73. W. Sich. Sez. 571-77777, Jacket required. Senfood. Spells fish, lobretcypen Mon.—Pit. nono-ministiph; Sat.—Sun. 5-midnight. Private parties for 150. (B)

MAURICE—118 W. 57th S. in the Hotel Parker Metalling, 245-778, Formal French normal, Special Metalling, 245-778, Formal French normal, Special French States, 245-778, Formal French Normal, Millerfields of frambosics, Res. sup. B Mon-Fri, 730-9-85. L Mon-Fri, noon-215. D date 6-10-45. Pre-chester D 6-7. Complete L (B) AE, CR, DC, MC, V.

IN RAW TORN BULLDISSIN—194 W. 57th 52; 541-530. Canal. Jewish-American delt. Spelic crease Sisson. Canal. Jewish-American delt. Spelic crease chicken-in-the-pot matto ball soap. Open 26-bits distribution-the-pot matto ball soap. Open 26-bits distribution-the-pot matto ball soap. Open 26-bits distribution-the-pot matter distribution-the-

REGINE'S—502 Park Ave., bet. 59th & 60th Sts. 526-6790. Jacke & the required. Perech. Spelt: les medailloss de vers as beure sciele, l'escalope de sumon sux deux caviax, le pare se chocolar su coulis de membre. Res. nec. D Moo.—5ac. 7:30-molaight. Disco dancing from 10:30. Closed Sun. (B) AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spels: councous, supreme de vohaille su confe de poiresux, salad Reginette. Res. sug. L. Mon.—Sar. noon-S. D. Mon.—Sar. 5:90-midmight. Closed Sun. (M)

 TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3500. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. (M)

Complete D. Closed Sun. (M)

AE, CB, DC, MC, V.

THE SCALINI—250 E. 58th 5t., 658-698t. Jacket required. Northern Inlian. Spci. winter game. Res. nec.

L. Mon.-Fri. neon-5. D. Mon.-Sat. 5-midnight.
Closed Sun. (M-B)

AE, CB, DC, MC, V.

Above 60th Street, East Side

AND TO THE WAY TO SHOW THE STATE OF THE STAT

Parame from Special Conference on the Street Street & Str

(M) AR.
BORDER CAFE—244 E. 79th Se., 555-4347. Carnal.
Southwestern American. Spelt: blue corn euchidase, surfifed with chicken and topped with red salas, post chops ancho adobo with rweet postatoes toaked in tequila, barbecued brisker with postto salad. D daily 5-midnight. Be Sat.—Sun. 11:30–3:30. (M)

CAPT SAM MARTIN—1458 Fine Ave., no Tech Sz., 285-0470, Canal. Continental/Spanis, Spein magha of squinnape, fidepas, parellida. Rat. ng. D duly 5100-milanila. Br Sat.-San. 2000—6. Complete D. Pinaire nightly. (M)
CAPPICCID—55. E. Gar Sat., 739-6654. Jacker required. Northern Italian. Spein: fairi Anagsia, considera alla Vildostrata, fairi horo (Pri. only). Ret. noc. 1. Mon.-Pri. 2000—3. Mol.—AR. S. 11, Sat. 440-1130.
Clored Sun. (Mo.—AR. S. 20, D. C.), MC.

98Ci—1568 First Ave, bet. 81st 8 \$2nd \$81s, 628-6565. Jacket required Italian. Speks singel hair with loberter fc exh sauce, jumbo sharings imperials, grilled roasted baby goat with rosemary. Res. nec. D only Mon.—5az. 5:30–11:30, Sun. 5–11. Private parties for 50, (M)

PROBELLA—1081 Third Ave., bet. 637-644th Sta., 838-7570. Casual, Italian. Speke rer agnolotis, posc del giorso no.1, vietilo vietilo. Res. sag. L. Mon.-Fri. noon-4. Br Sat.-Sun. noon-4:30. D Mon.-Sat. 5-midnight, Sun. to 11. Private parties for MC, V. MC, W. AE, DC, NG, W. AE, DC, NG, W.

FRIDM'S—1152 First Ave., at 65rd St., 652-6512. Cassal. American. Spoil: hamburger, steak, barbourder spare risk, lemon pepper chicken, poston skim. Oyen Sun.—Thurs. 11:30 a.m.—1 a.m., Pri.—Sat. 10 5 a.m. Br Sat.—Sun. 11:30—4. (I) — AE, C.B., DC, MC, V. R. WALLETTO—155 E. 61st St., 938-5939. Formal. In—

WALETTO—155 E. 61st St., 438-5939. Pormal. lian/Abruzzees. Spels: cappelini primavera, seas game, baby lamb in Abruzzees style. Res. ne-Mon.—Fri. noon-3:30. D Mon.—Sat. 5:30-midni Closed Sun. (E) AE, 3

ACQUILIME*S—152 E. 61st Ss., 838-4559. Jackets required: Swist/French. Spekts Jacqueline's specialities to champages, thiming in cream stone with tomatoes and chives, pouler Jacqueline, duck with lines states and chives. Pouler Jacqueline, duck with lines states and chives. Mon.-Pri. noon-3. D Mon.-Sat. 6-midnight. But cil 1 a.m. Closed San. [M]

KLEIME KOMBITOREI—234 E. 86th St., 757-7130. German. Speltr auturchnisted, beef roulade. Res. sug. L. Monn.-Sut. 10-3:30. D. Monn.-Thurn. 330-midnight, Fri. - Sut. to 1 a.m., Sun. 10 a.m.-11 pm. Complete L&D. (Handle). AE. D.C.



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LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. Ferneth. Spelic moules vinal-grette, poached bass with susce cherillot. Res. noc. L. Mon.-Sat. 0000-220. D Mon.-Sat. with scatings at 7 a.-Sur. with seatings at 7 AE, CB, DC, MC, V. & 9. Closed Sun. (M)

LE CHROME —58 E. 65th St., 794-9292, Formal. Franch. Speke patta primavers, histogrette de St. Jacques julienne, caneton red sex ponumes succe citron. Res. acc. L Moo.-Sat. 60-10-30. Complete L. Closed Sun. (E)

AE, CB, DC.

LE REFUGE-166 E. \$2nd St., 861-4505. Dress opt. Prench. Spels: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes rar de vinaugre de transcours, mouse, au res. Res. sug. L. Mon. Sat. noco-3, Sun. noco-4 fon. Sat. 6-11, Sun. 5-9-30. Private parties. (M) No credit cards.

LE RESENCE—37 E. 64th St., in the Plana Athenes, 734-9100. Jacker & tie required. French/arefood Spelit but rayle en crolte crieme aux fines herbes, rel snapper phelé crime au suffan, usuman grillé sur fian de champignous. Res. nec. B duly 7-10. L duly noon-2-50. D duly 6-10-30. (B)

AE, CB, DC, MC, V. LION'S ROCK-316 E. 77th St., 988-3610. Casual American/Continental. Spelt: Irish sea scallops, crab ravioli with three cheeses, breast of chicken pecan. Res. sag. L. Mon.-Fri. 11:30-3.D shilly 5-midnight. Br Sac.-Sun. 11:30-4. Private parties. (M) AE, DC, MC, V.

ALAGA-406 E. 73rd St., 737-7659/650-0605. Cas ual. Spanish. Open Mon.-Fri. 2000-midnight, Sat.-Sun. to 1 a.m. (I-M) AE, DC, MC, V. MAXWELL'S PLUM-1181 First Ave., at 64th St., 628-DANKELTS FLUM—1181 First fore, at 64th St., 628, 2100. Cassal. American. Spoke jezur with morrarelli-and fontina, parts squares with Japanese herbs, choco-late raspberry terrine. Res. sug. L Mon.—Fri. 2000—5. D Sun.—Thurs. 3–1230 am. Pri.—Sat. to 1:20 am. Bi Sat. noon—5, Sun. from 11. Pre-theater D Mon.—Sat. 6.7 (Md)

5-7. (M) AE, CB, DC, MC, V. NICKELS-227 E. 67th St., 794-2331. Carual. Ameri can/continental Spelic streak, well chop, prime rib, fresh fish, chicken Portugese. Res. say. D only Sen.—Thurs. S–11, Fri.—Sus. to midnight. Piano bar Mon.—Sat. from 8. (M)

ICOL/S-146 E. \$4th St., 249-9850, Canal, Italian. Spels: weal chop with green peppercorn stuce, st bass marichiare, fettuccine werde fileto pomidore. nec. D only \$:30-12:30 daily. (M) No credit can SCOLO MONDO—1269 First Ave., bet. 68th & 69th Sta., 249-3141. Feemal. Northern Italian. Spci: scam-pi alle Veneriana. Res. 10g. L. Moo.-Fei. 0000-3. D Mon.-Fri. 3-midnight, Sac.-Sun. from 000n. Pari-

ing. (M) AE, CB, DC, MC, V. PIERE SOTEL—2 E. 61st St., 838-8000. Café Pierrer Formal. Cootinemal/French. Spelt: supreme of pi-geon with hazelnut densing, susteed shrimp in sunce piquante, medallions of wal with chive sunce, salmon with wild mushrooms and herbs. Res. sug. B dail 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3:30. D daily 6-10:30. S from 10:30. Pre-theatre D Mon.-Sat.

6-7. Pianist daily 8-1. The Rotunda: English after-noon tea daily 3-6:30. (M-E) AE, CB, DC, MC, V. 1220CO-1445 First Ave., at 75th St., 737-3328. Casual. Italian/provencale. Spels: sweet pepper salad, grilled shrimp & scallop brochette, grilled lamb with apenade, pirra classics. Res. sug. L Mon.-Sat. 100n-4. Br Snn. noon-4. D Mon.-Thurs. \$:30-12:30, Fri.-Sat. to 1:30, Sun. to 11:30. (M)

AE. MC. V.

THE POLO-840 Madison Ave., at 69th St., \$35-9141. R POLD—840 Madison Are, at 69th Su, 330-9191. Formal. Frank. Spick beinothe mouseline so rapout 60, le bouquer de homard su Nollly, filer de vesus poele su giogenher finis. Res. sug. B daily 7-1030. L daily 0000-2-30. D daily 6:30-10:30. (E) AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63ed St., 935-2888. Jacket required. American. Spelic strak, chops, 4-8 lb. lob-ster. Res. sug. L Mon.-Fei. nooe-3-D duily S-mid-night. (E) AE. CB. DC. MC. V. THE RAVELLED SLEAVE-1367 Third Ave., at 79th St.,

NE ROFILIES SLEME—1387 Third Ave., at 79th St., 628-8314. Casual. American/Cominents, Spolt: neck of lamb, roast Long Island duckling, filet mignon. Res. u.g. L. Mon.—Fri. noon—3. D Tner.—Svt. S:30-midnight, Sun.—Moo. to 11. Br Set.—Sun. noon—3:30. Financi Sut.—Wed. & Rr. (M) AE, CB, DC, MG, V. NCY NOTEL-S40 Park Ave., at 61st St., 759-4100. S40 Park: Jacket required. American. Spels: roast rack and loin of lamb with herbs, arilled sword

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fish with citrus fruit, posched bass wrapped in lettuce, seasonal game. Ret. sug. B daily 7-11. L Mon.-Sut. noon-2:30. D daily 6-10. Br Sun. noon-3: (M) AE, CB, DC, MC, V. SALA TRAM-1718 Second Ave., bet. 89th-99th Sts.,

SIA 1 Nut. - 171 S second Area, but. Ph/S-PMS Sea, 10-10 S 577. Call 1 Second Area, but. Ph/S-PMS Sea, 10-10 S 577. Call 1 Second Area, but. Ph/S-PMS Sea, 10-10 S 577. Call 1 Second Area, but. Ph/S-PMS Sea, 10-10 S 578. Call 1 Second Area Second

Sat. 6:30-16:30. (M)

ARABERTHE RITOREE—1395 Medions Ares, bet.
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successional conditions of the state of the sta

Xii, D.C., McC, V. at 50th 267 Tell DOVE — 1118 Third Aver, at 50th 32, 814 5000. Formal. Continenal. Spein pars, fresh 814 5000. Formal Continenal. Spein pars, fresh 2000 per color, into a flash. Rev. mp. 1 Tell — 121. Te

Len Berge, Then.-Sat. 7-11. (B)

Ag. CB, DC, MC, V.

TRUFFLES—649 Madison Arm, bet 62ad-63rd Sta,
838-3725. Deres op. Consinentil. Speli: Impair with fresh peno, grilled swoodfalk with red proper unce, west with numberous te pener in brandy, fresh Res. mp. L daily 11:30-5. All, CB, DC, MC, V.

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AS, CR, D.C. MC, V. Marker, S. M. C. M. D.C. MC, V. M. C. M.

cada, duck a la raspberry, fresh pasta. B daily 7-11120. L daily 1130-4. Br San. noon-430. D daily 4-midnight. (M) AB, CB, DC, MC, V. FINE & BCHAPHRO—15E W. 72md Su, 877-2874/2721. Castal. Knoher Jewish. Spelt: chicken in the potboiled beef, stuffed cabbage. L Mun.—Fri. 11-S. D Sax.—Thur. 3-1130, Fri. to 9, (M) AB.

Son-Junes S-11-20, Pitto F, (m) , pet, 6Srd-44th Sta., 595-530. Canual Italian. Spcia ree agrodeet, petc del giorno not, vitello vitello. Res. reg. L Mon-Fit. noon-4. Br Sun. noon-4. D. Mon-Satt. 4—midnight, Sun. to 11, (M) AE, DC, MfC, V. HRWM PARK—2SS Celumbus Area, bes. 77ch & 73st. 75ch, 724-4611. Canual Human, Spcia thrimp & pork

-materiage, Sait. O 11. (80). The ALL DC, MALV. The Manager Sait. Sa

#ARVIN GARDENS—2274 Broadway at #2nd St., 799-0578. Casual. American. Spels: blackened redfish, grilled lamb steak. Res. Sug. B Mon.—Fri. 7:30–10:30. Be Saz.—Sun. 10–5. L Mon.—Fri. 10:30–5. D daily 5–2 a.m. (M)

AE, MrC, V.

AE, MrC, V.

AE, MrC, V.

AE, MrC, V.

Berger, S. Continental. Spela fermecine prinarver, three slame chility quicke. B That.—Fri. 9–11, 3st. 10–11. Br/L. Tuez.—Snn.11–4. D Thea.—Thurs.—Sun. 4–11, Fri.—Sat. to midnight. Closed Mon. U.

PIPPRESELLA—C16 Colembra Are, et 75th 2s.
595-7996. Canal. Islain/Tuscs. Speir Repartelli
alla marpi, cisotto alla penastero, locconcisi alla Floreentina. Res. nor. L. dalily none-3. Dulty 3-mediaglia.
Private parties for 50, (M) AR, CB, DC, MC, W.
PREE BILLARD—545 Amsterdem Are, bet.
87th-84th Sea, 874-2742. Cassal. Prench/Iralian.
Speir puspiere de veux. veul Moloman, ris de veus
maison. Res. no. D. Tusc-Sen. 430-11. Private parter for 44-30. Canel film. (M. AC. R. D. C. M. CV.

HNT0-210 Columbus Ara, bet. 69th & 79th Sta. 797-7847/7822 Canal Japanes, 59th enh. flourder, ministage. Res. reg. 1 Mon.-Sac. 2000-3. Di Spec. D-4-20, (Mr. from Ar. D. A. D. C. McC. V. Spec. D-4-20, Combando Ara, bet. 72nd & 72de Spec. D-4-20, Combando Ara, bet. 72nd & 72de Sac, 773-900. Combando Ara, bet. 72nd & 72de sactions and footins cheese, gilled duck beaut and ligscations and footins cheese, gilled duck beaut and ligwith ref proper pilly. Res. rag. 1 Mon.-78t. 110.204-600. Enclosed inferentia citi. (M. O.). No.

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ROSSINTS OF BAYRIDGE—8712 Fourth Awa, 718-748-4545. Carual. Northern Italian. Spelis for antipato, seal Valdostana, lobort Luchinas. Res. 10g. L. Thes.—Sun. noon.—3. D daily 3-midnight. Private parties for 20–75. Closed Mon. (M)

Als, CB, DC, MC, V.

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FUENTS

WHEN LILACS LAST IN DOORYARD RECOMED-Mother's

Day is here, and what better way to celebrate it than with flowers? On that momentous day (5/11), tour the Brooklyn Botanic Garden (1000 Washington Ave.) at 3 p.m. and freely smell the lilacs-violet, Are, at 3 p.m. and freely smell the illacs—violet, histo, like, perple, red, pink, and white, A plant sale will also histosom forth, 5/7 from 10 a.m. to 7 p.m. corests of 5% or on tale, including spleets, orchida, ge-eraniums, impatiens, paniss, roses, and kontasi. Clary post will cut you quarter. . A Mother's Day Arts and Crafts Show at Albee Square Mail (1 Dekalh Are, Broeklyer, 178-522-555) has Mother's Dir.

beat by a few days, but then catches up—5/7 from 10 a.m. to 7 p.m., 5/8-10 from 10 a.m. to 8 p.m., and a.m. to 7 p.m., 5/8-10 from 10 a.m. to 9 p.m., and 5/11 from 12 noon to 5 p.m. Prec. . . How about a Mochae's Day Barbor Sail' Take Mom out on the the hands rate the sail and pell up are fall of deriv-zers of the deep—no telling what you'll find, Meet at Brooklyn's Funder Berry Linding at 2 p.m. 5m., re-turning at 5 p.m. Mass reserve (718-788-8500), 520, 531 for tribli order reselve accompanied by an adult.

FAIR PLRY-Up, down, and out of town, the mettan area is sporting spring fairs. The Cathedral School Spring Pair, at the Cathedral of St. John the Divine (Amste dam Ave. at 111th St.), features games, owers, records, books, homemade food, clothesthe works—on 5/10 from 11 a.m. to 4 p.m. Free (865-8400)... The West Side Montessori Street Fair (92nd St., between West End Asr. and Riverside Dr.) presents many of the same things, with a little sertainment (5/10, 11-5). Free . . . A four-day Middle East Festival kicks off on 5/9 with an art exhibition (free) and film program (53) at the Society for Ethical Culture (2 W. 64th St.; 874-5210) through 5/12. In an airier win, an outdoor crafts fair will be held at Lincoln Center's Dameosch Park, on will be held at Lincoln Center's Dantosch Park, on 5/11 from 10 am. to 6 pm. presenting Middle East-ern delicacies, music, and the like, Free . . . Spring Into Health leaps into being at Lehman College (Bedford Blvd. Were and Goulden Arv., the Broax; 960-8588) 5/7 from 12 noon to 5 pm. Test hearing, blood pressure, and vision; cereenings for hreast and seer, anemia and nickle-cell anemia. A concert called "Swing Into Health," featuring music from the Big Band era, is performed from 3:30 to 5 p.m. Free.

ARTS, FROM PEN TO PAINT TO HEAVY METAL-Festival of Indian Poetry is featured at the Museum of Mod-ern Art (11 W. 53ed 5t.; 708-9480) 5/5-7 at 6:30 p.m. and Central Park's Bandshell 5/10 at 2, with Ke-darnath Singh (Hints), Shamsur R. Baruqi (Uedu), and others. American poets reading alongside them at the Modern include Allen Ginsberg and James Laughlin. Programs are bilingual and free . . . A Portrait of Vi ginia Woolf will be painted in her own words, with readings from diaries, Mrs. Dalfourp, To the Lighthbaus, and others, by noted actors Barbara Feldon and Mi-chael Tolan. 5/13 at 6 p.m. at the Donnell Library Center (20 W. 53rd St.; 621-0618). Free, first come, first served ... Alice Walker, author of The Color Purple, as well as other novels , short stories, and po ry, reads from her work at the 92nd Sereet Y (1395 Lexington Arc.; 427-4410) on 5/12 at 8 p.m. 58...The Promenade Art Show will be styred at the Brooklyn Heights Explanade, 5/10 and 11 from 11 a.m. to 6 p.m. (rain date: 5/17 and 18). A laundry is of articom, from shorteraphy to needlework, ce-ramics to wood. Free (718-783-3077, -4469) ... Generary's Sports and Racing Cars Auc-tion revs up at the Seventh Regiment Armory (Park

Ave. at 66th Sc., 794-2280). Bugattis, Ferraris, Maseratis, Lamborghinis—you name it. Public previewing 5/8 from 12 noon to 9 p.m., 5/9 from 10 a.m. to 9 p.m., 5/10 from 9 a.m. to 12 noon (55); the auction p.m., 5/10 from 9 a.m. to 14 moon steelf o on 5/10 at 12 noon (\$65 to participate) RINGLING BROS. AND BARNUM & BAILEY CIRCUS-Madison Square Garden, through 6/1. This 116th edition includes acrebasts from the People's Republic of Chinz, performers from Morrocco and Mexico, Bulgaria and Sweden, France and Poland; clewars and consideration and showpiths. Show times just shead: 5/7 at 1:30 and 7:30; 5/8 at 1:00.50; 5/9 at 1:30 and 7:30; 5/8 at 1:30 and 7:30; 5/10 at 1:30 and 7:30; 5/10 at 1:30 and 7:30; 5/8 a

DIPLOMATIC MANSIONS-Visit the consulates of Swe-den, India, and Indonesia, replete with American architectural wonders and treasures from their own countries. 5/7 from 1 to 4 p.m. Meeting place to be announced (860-6868). \$40

amonaired (800-8080), 340.

Wurking A. Art Society Tours—"Architects at Work," tours of architects officers, 5/13 at 1 Byers with a second of the second of

NEW YORK WALK-ABOUT-5/10 at 11 a.m. and 2 p.m., Solito Historic District, "New York's Left Bank"; meet on N.W. comer of Sixth Ave. and Spring St. 35 (582-2015 weekdays, 914-834-5388 weekends).

TOURS WITH THE 92ND STREET Y (427-6000, ext 179).

Phone or write for schedule of out-of-town trips and activity tours. Must pre-register for all. 5/11 from 12 noon-6: "Brooklyn Bridge & 'Bargemusic'"; \$25. 5/11 from 1-4 p.m.: "Tammany Day: A History of Democratic New York"; \$8. Also on 5/11, from 1-4: "SoHo and the Cast-Iron District"; \$10

RETAIL RENAISSANCE—Ladies' Mile walk, with P.I.T. (769-7715). 5/10, noon-3; meet N.E. corner of Broadway and 10th St.; \$12.

ARTHOMA MUDBON SOCIETY—Walks at Jones Beach State Parks 5/10, 10 a.m., a beach comber's stroll. 5/10 at 1, a session on fishing uround Long Island. Meet at the interpretive hallding, parking field west end II; \$3, under 12 \$2 (516-277-4289).

GREEN-WOOD, A WORK OF ART-Yes, indeed, with Bill and Marge Ward, leaders, meet at the main gates to the cemetary (25th St. and 5th Ave., Brooklyn) on 5/10 at 1 p.m. Adults, 52; children, 51 (they'll love id), 718-788-8500 for more information. RROOKLYN BIRD CLUR-5/10, flowers, orioles, and tan-

agers in Green-wood Cemetery; call to register and for meeting place. Free (718-499-8423).

URBAN PARK RANGERS—Walks and workshops, free unless oceed. Call borough officer for weekend line-up: Bronx, 548-7880 or 589-0096. Brooklyn, 718-287-3460. Manhattan, 597-3091. Queens, 718-699-4204. Staten Island, 718-442-1304

HARLEM SPIRITUALS AND GOSPEL-(718-275-1408). Gospel and Sprituals tour, every Sun. 9 a.m.-1 p.m. Residential areas, the Morris-Jamel Mansion, and a Baptist church service. \$25; reserve hy noon Sat. ... Soul Food and Jazz tour, Thu., Fri., and Sat., 7:30-midnight, with dinner, music, and drinks. \$60; reserve 24 hours ahead

RADIO CITY MUSIC HALL-Backstage at the movie-stage showcase; tour includes a look at the Wurlitzer organ, costume department, the Grand Foyer, and the stage itself. One-hour town depart at frequent intervals dai-ly from the main lobby; \$3.95. Groups: \$41-9436.

LINCOLN CENTER-A first-hand look at the world of ballet, opera, theater, music. Frequent tours leave from the concourse level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th 5t.). \$5.75 ad \$5.25 students and senior citizens, \$3.25 children (877-1800, ext. 512).

OUTDOORS CLUR-Write P.O. Box 227, N.Y. 10021, for schedule of country hikes (876-6688 eves. before

10). Also, city walk: 5/10 at 1, meet on N.E. corner of oadway and 116th St. for a walk through the Columbia campus. \$1 (876-6688).

SPORTS

TENNIS (West Side Tennis Club. Forest Hills: 718-268-2300)—5/5-11: Shearson Lehman Brothers Tourn ment of Champions (one of only four men's circuit championship events on the international calend with champions Boeis Becker, Jimmy Arias, and play ers from 19 countries). \$10-\$25.

BASERALL—Mets (Shea Stadium, Flushing; 718-507-8499; 5/7 at 7:35 vs. Houston; 5/9 at 7:35, 5/10 at 1:20, and 5/11 at 1:35 vs. Cincinnati; 5/12 and 13 at 7:35 vs. Atlanta, 54-39.50.

DRSE RACING—Aqueduct for the winter-spring meet-ing, through 5/8 (718-641-4700). Daily except Tue.; et time, 12:30. \$2, \$3.50. Featured races: 5/7, post time, 12:30, 32, 33:30. Features races: 5/1, Withers; 5/8, Comely. Belmost for the summer meeting, through 7/28 (718-641-4700). Daily except Theory post time, 1:00, 32, 33:50. Featured races: 5/10, Carter Handicap; 5/11, Beugay Handicap.

CHILDREN

CLOWNING AROUND: BEHIND THE SCENES AT THE CIR-CUS at the New-York Historical Society (170 C.P.W., at 77th St.; 873-3400, ext. 46). 5/8 at 3:30: Learn clown techniques, pratfalls, and application of clown makeup, and talk with two youngsters who are the children of animal trainers (must reserve). Children. \$1; adults, \$2.

AMERICAN MUSEUM OF NATURAL NISTORY (Linder The-ater, C.P.W. at 79th St.; 873-1300, ext. 559). Experience a two-day exploration of the South African Bush-man's culture through slides and storytelling. 5/9 at 7: "Are the Gods Really Crazy?" 5/10 at 1: "Stories in the Wind: Tales, Myths and Legends of the Bush-men." Pre

ANIMALS ON ORIGINAL INSTRUMENTS at the Vie (309 E. 26th St.; 683-0696), 5/10 at 10:30 and 1: Under the direction of harpsichoedist Andrew Appel, hear the fahles of Clerambault performed by sopeane Cheryl Bensman and flutist Ruth Cunningham. Adults, \$6: children, \$5.

BIL BAIRD'S MARIONETTES at 92nd Street Y (1395 Lex-ington Ave.; 427-6000, ext. 134). 5/10, 13, and 14 at 8 and 5/11 at 3: Enjoy the Marionettes and the Cham-ber Symphony perform in four classical numbers nar-rated by actor Alan Arkin. \$15, \$17.50, \$20. rated by actor Alan Arkan. C.A. TOOMS at Stong Har-

Richmond Terrace, S.L.; 718-448-2500). 5/10 at 8 p.m.: Chart the growth and change of these two caron personalities by watching ten of their most famous cartoons, \$2.50

HODEL BOATS IN A NUTSHELL presented by South Street Seaport Museum (207 Water St.; 669-9424). 5/10 and 11 at 1 on the Peking, Pier 16: Children ages 5-10 are invited to try their ha Adults, \$4; children, \$2. ds at this folk art m

THE STORYTELLER'S THEATRE OF THE MIND by Revelu-tions Young People's Theatre (277 Park Ave. So., at 21st St.; 475-1216). 5/10 at 2: Enjoy Bible stories and humorous presentations by Lisa Lipkin. \$3.75.

PUFF THE MACIC DRAGON blows smoke at the Brown-stone School (128 W. 80th St.; 316-6812). Presented by the Papageno Puppet Theatre. Sat. and Sun. at 1 and 2, through 6/8. \$3.50.

PUPPETWORKS (Old First Church, Seventh Ase. and Carroll St., Park Slope; 718-834-1828) presents "Rumpelstiletkin" Sun. at 2, through 5/18, \$3.50. THE ALICE IN WONDERLAND GAME will be played by On Stage Productions at Hartley House Theatre (413 W.

OTHER EVENTS

46th St.; 666-1716). Music by Gerald Jay Markoe, ad-ditional lyrics by Markoe and Michael Colby, direc-tion by Dinah Geavel. 5/10 and 11 at 1 and 3:30. Adults, 55; children, students, and seniors, 54. PUPPET PLATHOUSE (Murphy Center at Asphalt Green, 555 E. 90th St.; 879-3316)—5/9 and 10 at 11 and 1: "Woodenhead Varieties," by Big Apple Puppets. 53. STORY HOUR at Ecyore's, 11 a.m. at the Broadway store (at 81st St.; 362-0634) and 12:30 at the Madison Ave. store (at 81st St.; 988-3404), every Sun. Free . . . At

12:30 on 5/11: Special French story bour by storytell-er Karen Prager (at Madison Ave. store). Free. THE LITTLE PEOPLE'S THEATER COMPANY (39 Grove St.; 765-9540) presents "Cinderells" at 1:30 and "Red Riding Hood" at 3, Sat. and Sun. through 6/21. \$4.

Acc., at 54th Sc. 734-5193), presented Sat. at 3 p.m. Adults, 54; children, 53.50 ... 13th Street Reper-tory Company (50 W. 13th St.; 675-6677); "Rum-ple Who?" Sat. and Sun. at 1 and "The Snow White ow" Sat. and Sun. at 3, 53, . . . At Magic Towns ne (1026 Third Ave., between 60th and 61st 5ts.; 752-1165), there is magic, comedy, audience partici-pation. Shows Sat. and San. at 1, 2:30, and 4, through 6/30. \$6 (must reserve; adults must be with a child).

METROPOLITAN MUSEUM OF ART (Fifth Ave. at 81st St.; 570-3932)-Weekend activities include stud shops, films, drawing classes. Sat. at 11 and 2:30 and Sun. at 11: gallery talk and sketching for children 5-12 (Uris Center for Education). Free . . . Sat. at 2 through 6/28, the Children's Bookshop presents "The Peter Rabbit Festival" with game-playing, storytelling, recordings, and videos. Free . . . Optional museum admission, call for other fees. CITY OF NEW YORK PARKS AND RECREATION at Belvedere Castla (Central Park Learning Center, 79th St., south of the Geea Lawn; 772-0210)—5/10 at 1: "Spring Treasures"—Make a colorful treasure chest to hold your spring things with artist Seasa Share (must reserve). 5/11 at 2 and 3: "Mostly Mozart"—Enjoy the versatile playing of flute and cello by the Tablieb Duo . . At the Marionette Theatre (988-9093)... "Aladdin." The. - Fri. 10:30 a.m. and 12 noon, Sat. 12 noon and 3 (through 5/31). \$2... At Heckacher Pupper House (north of Seventh Are. and Central Park, 397-3069).—"The Emperor

Puk South, Central Park, 977-5689)—"The Emperor and the Nightinghell: Bulson king, a housemask, and a songhiel. Mon.—Fri 10-10 a.m. and 12 noon. 51.50... At Clap Pit Pends Sane Park Preserve (Carlin St., off Sharroux Rd., Charleston, S.I.; 718-967-1975). A retire of nature programs will be held for children on different weekdays. All free, but regis-tration required. At Alley Pond Revivousmental Center (228-66 Northern Bird., Doughatson, 718-227-4000), 58 and 57 for 11 Children from 46 can 223-4000), 3/8 and 3/10 at 1: Children brons 4-6 can learn about the damselfly and can join in gaster, such, and nature-early spotes 5.350. at 10 percentages, and a nature-early spotes 5.350. at 1.8 Peachtyn, 718-788-6035). White the Children's Farm, containing body and adult burnyard animals. Wed -5m., 10-4. Prev. -1.8 hoo on 5/10 at 1: White the Pictal House and litten to the acclaimed duer, Germin, sing traditional and contemporary folls in sunic 52.

COMMENCE SOURCE OF MANIFORM (MARLING LABORATE LABORATE COMMENCE COMMENTAL COMMENTAL COMMENTS um admission and mothers and grandmothers admis-ted free for Mother's Day). Houre Wed.-Sun. 1-5. Adults, \$2 (weekends) and \$1 (weekdays); children,

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.;

718-735-4400)—"Bugi" as exhibition on the secu-lises of inacest, through 5/11. . . 5/7 at 2. Opening of the Children's Library. 5/8 at 250: "More Than Movies." 5/9 at 2. "Flutzering Leaves Workshop." 5/10 at 11 and 1: "Fun Fen"—An advenance for chil-dren with disablities. 5/11 at 1: "Mother's Day Video Cards." Hours: Mon. Wed, and Fri. 2-5; The. (fam-ly night) 2-5 xt., Sun., holdshy 10-5. Denasion.

ny magasy 4−6; 3at, 3un., holidayi 10-3. Denazion. MOROLYM MUSEUM (200 Enstern Fhwy, ut School and Youth Program Division; 718-638-5000, ett. 221). Every Sat. and Sun. az 2 "What' Up?" a free gallery program that introduces children to the collections. "Arty-Rex"—a workshop what explores art con-ceps with games. Hours: Mon.—Fri. 10-5, Sat. 11-6, Son. 1-4. Adults, 32 children moder 12, free.

STATEM ISLAND CHILDREN'S MUSEUM, at Snug ? RUEN HAMO CHILDREP'S BUSEVM, as Sings Harbor (940 Richmond Terrace, 718-273-2060), 5/10 at 1 and 2: Storyreller Marcia Berman will present a delightful bland of muin and movement for children... 5/11 at 1: The Phoenix Dance Theatre will perform exciting modern dance aumbers; films will be shown at 3. Houst Weekends 10-3: \$2.

SPECIAL EXHIBITS—"Toys From Nuremberg," is **PERME LUBBITE***—Tops From Nutemberg,** including dolls, ministrue thep interiors, blocks, mechanical and optical toys, a model militoud, books, games, etc., at the Coops-1-fewirt Museum (2. E. 91st St. 960-5868), through 5/11. Hours: The. 10 a.m. 9 p.m., 966-58a; ill. 5 p.m., Sen. 12 o.m. 9 p.m., 966-58a; ill. 5 p.m., Sen. 12 o.m. 5 p.m. 5. Sen. 12 o.m. 5 p.m. 5

10-379-30/4), FIGHE MORL-PH, 9-5. Free. MRERCAM MUSEUM OF RATURAL HISTORY (CPW at 79th St.; 873-1300)—Introduction to plants, animals, rocks of New York, Hourts Sons, Mon., The, The. 10 a.m.—5/45 p.m.; Wod, Fri., Sat. 10-9 p.m. Natural Science Conter. Tae.—Sat. 10:30–12:30, 1:30–4:30. Adults, \$3; children, \$1:50.

Numi, 5.7 cmaires, 51.50.

Hw YORK ADURIUM (W. Sch St., Brooklym 718-266-8500)—Walruses, dolphins, ses lions, whales, sharks. Electric-cel demonstration, 11:15 a.m., 2-45, 4:30; shark feeding, 1:45; penguin feeding, 1:45 a.m., 3-45. Hours: 10 a.m.-5. Adults, 53; children 2-12, \$1.25 (under 2 free); senior citizens, free Mon.-Fri. after 2 p.m.



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KEY TO ABBREVIATIONS AE American Expres CB Carte Blanc

DC Diners Club MC Master Card

Please check hours and talent in advance. Many places are forced to make changes at thort notice

POP/JAZZ

AZONAS-492 Broome St., 966-3371. Restaurant featuring the music of Brazil, every Mon. Sar. from 5-9, George Andre. Pri. Wed. from 9-2 a.m., Heli-cio Milito and his new group. Thurs. 9-1 a.m., Choros from Brazil. Sar. & Sun., 12:30-4 a.m., Mario AE, CB, DC. New York Court Ave., bet 22nd # 23rd Sts., 242-9065. 5/6, Tom Aalfs. 5/7, Mike LeDonne. 5/8, Jybu Nujasu, 5/9,18, Major Holly with jill McManu. 5/11, Marlena Ricci. 5/12, Norman Post. 5/13, Billy Wilson. AE, CB, DC, MC, V.

ME BITTER END—149 Bleecker St., 673-7830. 5/6, Comedy night; Paul Scott Goodman; Baker Lee & 5 Fun Guys. 5/7, Drum Bones, This & That, The Flicks, Paul Clements. 5/16. Annie Dinerman. No credit card

BLUE NOTE-131 W. 3rd St., 475-8592. Thru 5/11. The Ray Brown Thio with Gene Harris, Mickey Roker, and Sansley Turrentine. 5/13-5/18, Dizzy Gillespie Quinter. Shows at 9 and 11:30 with an extra thow Fri.-Sat. at 1 a.m.

AR MC V THE BOTTON LIME—15 W. 4th Se., 228-7888, Just Once, munical by Melanie Mintz, directed by Sam Ellis. Then.—Thurs. at 8, Fri.—Sat. at 7:30 & 11, Sun. at 7:30. No credit cards.

BRADLET'S—70 University PL, at 11th St., 228-640. Restauran/bar. Thre 5/10, John Abercrombie and George Mraz. 5/11, Hugh Lawson. 5/12-5/17, George Mraz. Scu from 9:45. AE, CB, DC, MC, V. NGUNDY-467 Amsterdam Ave., bet. 82nd & 83rd ks., 787-8300. Cafe/bar/gallery. 5/6, Michael & Connie Howell. Munic from 9-1 a.m. AE, MC, V.

Connic Howell, Massic From Y-1 a.m. axe, no. y., CARMW—129 Eighth Are, as I feld. St., 491-6174. Then, Stanley's Washboard Kings, Wed, The Bourton St., Jazz Band, Thurt, The Eine Lamer Quester, Fri., The Consi Street Juzz, Blues & Distribud Band. St., The Gress Adlantis Juzz Band. Masic Tues-Thorn. 8-11, Fri. 9-11, Sat. 8-30-midnight. midnight. AE, DC, MC, V.

AML68 1.—432 Sixth Awe, at 10th St., 922-3290.
Sopper club. 5/6-5/11, Out of the Blue. 5/13-5/18,
Oscar Brown, Jr. Shows Tize.—Thurs. at 9:30 &
11:30, with an extra thow on Fri. & Sar. at 1 am.
Upstain: Every Fri. & Sar. dance with The Ting
Grimes Trio.

AE, CB, DC, MC, V.

EAGLE UNERN-355 W. 14th St., 924-0275. Mon. Irish Sessious. 5/18, The Jaybieds. Shows at 9.

FAT TUESDAY'S—190 Third Ave., 533-7902. 5/6,7, Marion Cowings and Kim Shaw. 5/8-5/11, Kenny Rankin. 5/13-5/18, Ahmad Jamal. Shows Tion... Thurn at 9 & 11, Fri.-Sat. at 8, 10 & midnight, Sun. AE, MC, V. at 8 & 18

REENE STREET CAPE—101 Greene Se., 925-2415. Multi-level floors for ensertainment. Thru 5/7, Larry Willis. 5/8, Kirk Lightsey. 5/9,18, Kirk Lightsey Duo. 5/11, Nat Jones. 5/13-5/15, Har-old Mabern. Upstairs: 5/9, singer Gay Beown with Benny Key on piano at 8, singer Gail Boggs with Bernda Madison on piano at 10, comedy at midnight.

5/18, singer Glen Alleton with Krenneth Mallor on AE, MC, V. GREGORY'S-63rd St. & First Ave., 371-2228.

5/7-5/10, 10-3 a.m., singer Alicia Sherman, pianist Peter Madsen and Phil Bowler on bass. Mon.-Fri. 5-18, singer pianist Sorrow Astrasa. Sun., 10-3, Joe Derise with John Dooley. Mon., 10-3 a.m., Sun Ed-wards Trio. Tues., 10-3, Chuck Wayne Trio. AE, CB, DC, MC, V.

800N OF PLENTY—91 Charles St., at Blescher St., 242-0636. 5/8. Rob Strwart with Buddy Rumes & David Filat. 5/9. Gabrielle Robbins et R. Tom Dog-dan, Harry Huff at 10:30. 5/10, Carl Richardson at R. Richard Mend. John Jacobson at 18:38. 5/13, Lin Comma. 5/14, Libby Richmond.

AE, CB, DC, MC, V. HORS D'OUVERENE-One World Trade Center, 938-1111. Juzz, dancing, international hors d'ocuvres sad the world's greatest view. The Judd Woldin Trio, Tues.-Sat. from 7:30-12:30 a.m., in addition from 4-9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4-9, and Mon. 7:30-12:30 AE, DC, MC, V.

KENNY'S CASDONYS-157 Bleecker St., 473-9670. 5/6, Barry Finnerty. 5/7, Super Singers featuring Cookie Watkins. No credit cards.

COOLE WIGHTH. 134.008—33 University PI., 228-8490. Atmospheric room with just Ther-Sat. from 9.30 p.m., Sun.-Moon. from 9.5/6-5/18. pianist Kark. Lightsey, and Coell McBee on bass. 5/13-5/17. pia-nist Ron Mathews, Cecil McBee on bass. MICHAEL'S PUB-211 E. 55th St., 758-2272, Thru

5/17 at 9 & 11 p.m., singer Rosemary Clooney. Closed Sun. AE, DC, MC, V. NEW DEAL-152 Spring St., 431-3663. Art Deco room. The Andy Tack Jazz Duo plays every Wed-Sat from 9-2 a.m. AE, CB, DC, MC, V. THE RED BLAZER-1571 Second Ave., at \$2nd St., 535-0847, Wed. at 8:30, Howie Wyeth. Thurs., Jack Maybew Trio. Fri. at 9, Bob Cantwell Band with Jacques Kerrien. Sat. at 9, pisant-singer Loren Koroweck plays ragtime, stride, and barrelhouse. Sun. at 8:38, Cynthia Sayer Trio.

THE BITZ-119 E. 11th St., 228-8888. Dance to the Big Best. 5/9, Ensure and the Wonderland Tour, the Good Guys. 5/18, Trouble Funk; Coari Mundi. 5/11, John Prine. 5/14, Youssou N'Dour-Super Etoile.

Na credit card SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quarter, Sat. 2-6. Legendary trumpeter Doc Chescham, Sun. 3-7. 5/6-5/11, McCoy Tynes. CAPLOS 1-432 Sixth Ave., at 10th St., 982-3260. 5/13-5/18, Pharoah Sanders Quartet. AE, MC, V. ETWATER'S-178 Amsterdam Ave., at 68th St.,

WEITWIEFS—178 Amsterdam new, so versions 7873-4100. A next-to-Lincoln-Centre enterty with excellent entertainment. 5/6-5/18, Either Marrow 5/13-5/17, Gence Carland. Toes.—Thurs. at 9 & 11. Co. Carlond of the control TRANPS—125 E. 15th St., 777-5877. 5/6, A Pair of Steves. 5/7, Cakewalk with the Gorg Thooper Band. 5/8, Chill Faction. 5/12, Lauren Natz/Vinyl Virgin. /13, Kristie Rose & the Dying Breed. 5/14, Ric

kinman. Shows from 9 p.m. No credit cards. VILLAGE CORNER-142 Bleecker St., 473-9762. 5/5,6, ra.umd. CORRED.—142 Bleecker St., 473-9762, 5/5.6, 5/11-13, Lance Hayward. 5/7.8, Frank Kimbrough. 5/9,18, Lance Hayward & Frank Kimbrough. 5/11 at 2:20, Jim Roberts and Friends. 5/14, 15, Janier Prisofman, Munic Sun.—Thurs from 8, Fri.—Sat. from 9:15. No credit cards.

VILLME GATE—Bloocker & Thompson Sts., 475-5120. 5/12, Salsa ments Jazz: McCoy Tyner, with Manny Oquendo's Liber and Daniel Ponce and his Jazzbotz. Reggie Workman on bass and Mickey Tlock-AE MC V. er on piano, nightly

VILLAGE WANGIMED—178 Seventh Ave. So., 255-4037. 5/6-5/11, Larry Coryell, with Stanley Cowell, Buster Williams, Billy Hart. Shows at 18, 11:30, & 1

No credit cards. ZN00—126 W. 13th St., 924-5182. Italian restaurant with music Mon.-Sat. at 8. Thru 5/18, 5/12-5/17, pianist Junior Mance and Marty Rivers on hass. AE.

COUNTRY/WESTERN

ONE STAR CAFE-Fifth Asse., at 13th St., 242-1664 Texas-style bar, with continuous country-and-western entertainment. 5/9, 18, Jaco Pastorius Spirit. 5/12, Wishbone Ash and the Windbreakers. 5/13, Delbert McClimon, Duke Robillard, and the Pleasure Kings. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m. Sat. 7:30-4 a.m., Sun. 7:30-3 a.m

AE, CB/DC, MC, V. NGHETTI WESTERN SALOON-314 East 72nd St., 535-5004, Wed., Fri., Soozie Tyrell and the Saddities. Thur., showcase. Sat., the Mules Broth Wed.-Sat. from 8:30. AE, CR. DC

COMEDY/MAGIC

COMEDY U. GRAND—55 Grand St., 431-4022. Featur-ing the finest New York comedy acts. Wed., audition night. Thurs., all-female comediennes. Fri. & Sac., Best of Comedy U. Sun., Comedy-on-the-Edge. Collins & Freidman. Tues., Uncle Ployd S in SoHo. Shows at 9p.m. No credit cards. COMMC STRIP—1568 Second Ave., bet. 81st & 82nd Sc., 861-9386. Showcase for stand-up comics and singers. Thru 5/11, Ron Richards, Rita Rudner, Anita

Wise, Scott Carter, and Dennis Miller. Sun.-Thurs. Wise, Scott Carter, and Lorense Pro-the fun starts at 9, Fri.-Sat. 8:30 & midnight. AR, MC, V.

AMGERFIELD'S-1118 First Ave., 593-1650. Thru 5/11, Ben Creed, Mick LaZinski, Steve Rizzo, Danny Curtis, Hiram Kasten, and John Mulrooney. 5/12-18, John Bizzrre and Scott Bruce join some members of the first group. Mon.-Thurs at 9 & 11:15, Fri. at 9 &

WPLEX -- 55 Grows St., 255-5438. Cabaret/piano bat. 5/8 at 18, Jeff Loeffelholt & Soprano 5how stoppers. Mos. at 8, Taboo in Revue. 5/12 at 18, Maggi-Meg. Reed. Fri. at 8, For Play No credit cards.

Full menu, comics, singers and impressionists, every Mon.-Sac. AE, MC, V. MEY BAR-68 E. 54th St. (in the Elysee Hotel).

753-1866. Mon.-Pri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues. Danny Wed.-Sat. Marian Paige and Mel Mart Sun. AE, CB, DC, MC, Closed 5un. OSTLY MADIC-55 Carmine St., 924-1472, Night-

club/threater featuring magic and comody, 5/7, magician Imam and comedian Terry Day, 5/8, magician Torkova and comedian Terry Day, 5/9, magician Signian and comedian Imam. 5/18, magician Eric De-Camps and comedian Imam. 5/13, magic/comedy thowcase. Tues.-Thurs. at 9:30, Fri. & Sat. at 9 & 11 AE, MC, V

0'5 ON FIRST-1285 First Ave., at 65th St., 737-2772. Downstairs: New York's brightest stand-up comics every Wed. & Thurs. at 18. Fri. & Sat. at 18 &

DISCO/DANCING ADAM'S APPLE-1117 First Ave., 371-8650. Disco

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NIGHTLIFE

MMY WESTOW'S-131 E. 54th St., 838-6384. Restaurant which serves up jazz and dancing, nightly except Sun., from 10. Thru 5/10, The Cerrati Trio with Bob Renino, Vince Nicosia, and singer-planist AE, CB, DC PRIMITE EYES-12 W. 21st St., 206-7770. Videonightclub with the largest video collection in the world, shown on 34 video screens. Open nightly from

10 p.m.-4 a.m. THE RED PARROT-617 W. 57th St., 247-1530. Club

occupying a whole city block! Resident 20-piece or-chestra plays everything from country and western to jazz, Thurs.-Sat. 9-4 a.m. No credit cards. BEGINE'S-502 Park Ave., at 59th St., 826-0990. Ele-gant French restaurant. Mon.-Sat. 7:30-midnight

with a lively disco from 10:30 p.m AE. CB, DC, MC, V.

ROSELAND—239 W. 52md St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing Thurs.—Sun. from 2:30. AE, V. S.O.R.'S-204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa, and the Caribbean. \$/13, 14, Etta James. \$/21, 22, Tito Puente. AE, CB, DC, MC, V.

CABARET BACKSTAGE AT HISAE'S-318W. 45th St., 247-3748.

Whee's A Nice Country Like You. Doing In A State Like This? directed by Sue Lawless featuring Laura Berman, Stephani Hardy, Steve Mulch, Gary Schwartz, and Bill Sgroi. Shows Mon.—Thurs, at 8:30. Fri. & Sat. at 8:30 & 11:30. AE, MC, V

THE BALLROOM —253 W. 28th St., 244-300S. Every Wed.-Sat. at 6:30, Blostom Dearie ... \$/6, Linda November. \$/7-\$/11, Jo Sullivan, Tues.-Sat. at 8:30 and 10:30, Sun. at 3 & 7. . . . Mon. at 8, Ballroom Briefs, a revue. CAFE VERSAULES-151 E. 50th St., 753-3884. Palaria

cabaret/restaurant with a new revue, Vise Les Fenns produced by Leonard Miller featuring dancers, singer Mya Tiello, the Super Gauchos, and the Magaificen Force, 5un.-Thurs. at 9 & 11:00, Fri. & Sat. at 9 & AE, CB, DC, MC, V

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. For Lodies Only, an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE. FREDDY'S SUPPER CLUB-308 E. 49th St., 888-1633

Restaurant/har. 5/13-5/25, Margaret Whiting. Turs.-Thurs. at 9, Fri.-Sat. at 9 & 11, followed by Ronny Whyte till 2 a.m. AE. BIS-151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians

and belly dancers performing cor

AE, CB, DC, MC, V P. P. L. SANCS — 158 W. 72ad St., 595-7400. Continental restaurant. Forbidden Broadsup 1984, a musical comedy revue by Gerard Alessandrani starring Roxie Lucas, Mark Marrino, Mark Mirchell, Susan Ferry and Craig Wells, Sun., Tues.—Thurs. at 8:30, Fri. & Sar. at 8:30 AE, CB, DC, MC, V. and 11:30. PARK TEN-10 Park Ave., at 34th St., 889-1310. Sup-

r club. Thru S/11, singer Sylvia Syms celebrates An fair Wish Astain, Tues. Thurs. at 9:30, Fri. Sat. at 10 & 11:15. AE, CB, DC, MC, V. Affair Wish As 9:30 & 11:15. 9:30 & 11:15.

TOP OF THE GATE—at the Village Gate, Bleeker & Thompson Sts., 475-5120. Beeker musical revue by Larry Gallagher, featuring Alison Frazer, Adrian Lenou, Jamme Guy, Parte Darcy, and Laura Theodoet. Shows Tues.—Fri. at 8, Sat. at 7 & 10, Sun. at 2 &

HOTEL ROOMS

QUIN-59 W. 44th St., 840-6800, Thru 6/28. Julie Wilson Celebrates Irving Berlin, Tues.-Sar. at 9:15 and 11:15. Rose Room: Singer-planist Buck. Buchholz plays every Sun. from 5:30-11. AE, CB, DC, MC. V.

CARLYLE-Madison Ave. & 76th St., 744-1600. Cafe: Intimate supper cluh/bar. Thru 6/28, Bobby Short, Turn.-Sar. at 10 & midnight. Bemelmans Bar: Barbara Carroll plays Tues.-Sat. at 10 p.m. AE, CB, DC, MC, V.

The Crystal Fountain: Contemporary restaurant with the Mon-Sat Trumpet's Elegant neuvellecuisine restaurant with singer-pianist Shelly Peiken Mon.-Sat. S-8, followed by Paul Roth, Thes.-Sat. 8-1 a.m., and pianist Earl Rose plays Mon. 8-1 a.m. AE, CB, DC, MC, V.

MILTON-53rd St. & Sixth Ave., 586-7000. Mirag Roland Granier de Lafayette plays piano Mon.-Fri., S-midnight, replaced Sat. & Sun. by James Joedan. Hurlingham's: Pianist Steve Montgomery Sun. 6-11, with James Jordan alternating Mon. & Tues. The Promenade: Piano bar with pianist/ singer April Chestner every Tues. & Thurs.—Sun. singer April Chestner every Tues. & Thurt.-Sun, from 7-midnight, Mon. & Wed, pianist Beesy Hirsch takes over. Every Mon.-Fri. from 3-7, pianist Spencer Glant, and Sut.-Sun. Steve Montgomery alternates with Jim Joedan and Rolland Geaniet de Lafsyette. Pursuitat Nighteluh with video entertainment and

dancing, Mon.-Thurs. from 4-2 a.m., Fri. to 4 a.m., Sat. 9-4 a.m. AE, CB, DC, MC, V. PLAZA—Fifth Ave., at 59th St., 759-3000. Edward-ian Room: Pinnist plays Mon.-Fri. 6-11. Pinnist Nancy Winston, Sat.-Sun., 6-11. Oak Room: Thru 6/30, pianist-composet Irving Fields, Turs.-Sat. 9:30-1:30 a.m. AE, CB, DC, MC, V. ST. REGIS-Fifth Ave. and 55th St., 753-4500. King

Cole Room: Singer-planist Boh Wetherhee, Mon.-Thurs. from S-11. Every Fri.-Sat., from 7-1 a.m., dine and dance to the Bourbon St. Jazz Band.
AE. CB. DC. MC. V. OORF-ASTORIA-Park Ave. & 50th St., 355-3000

ALDORF ASTORIA.—Park Ave. a 50th Str., 355-300.

Peacock Alley Piants Reas Martel Tues-5at. 6–10
p.m. Lynn Richards enservaint from 10–2 nm. Norm
Kuhrin plays Sum.—Mon. 8–1 a.m. Cocktail Thereace
Laura Bylor Tio play Tues.—Str. 9–2 nm. Judin
Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9–2 x.m., Tues.—Thurs. Si-0–830.
Singer-piants Hulle Heberlein, Fir.—Mon. S30–8-30. AF. CR. DC. MC. V RY-Madison Ave., at 69th St., \$3\$-2000

Polo Lounge: Pianist Roy Gerson plays Mon.-Sat from 9 p.m. AE CB, DC, MC, V BACKGROUND MUSIC

S.P.Q.R.—133 Mulberry St., 925-3120. Italian resta rant with planist-singer Gordon Reynolds every Mon.-Sat. from 7-midnight. AE, CB, DC, MC, V.

PIANO ROOMS & 80th Sts., 724-6868. High-tech plane bar with

singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7 p.m.-4 a.m. DON'T TELL MAMA-343 W. 46th St., 757-0788. 5/9,10, at 8:30, Helen Baldanure. . . Living Color, a musical with Davis Gaines, Jason Grase, Nancy Johnussical wim Davis Games, paon Gross, camer, p. on, and Faith Prince, directed by Susan Stroman. ios.—Wed. at 8:30; Thurs.—Sun. at 11, Sun. at 8. No credit cards.

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Club Room: Thru 6/7, singer-punist-composer Ar-thur Siegel, Wed.-Sat. 10-1 a.m. AE, CB, DC, MC, V.

HOES PHER \$2-163 W. 52md St., 248-6652. Jazz sing-cr-pianist Sara McLawler, Wed.-Thurs. 8-1 a.m., Fri.-Sat. to 2 a.m. Singer-planist Teri Thornton plays Sun.-Tues. 8-1 a.m. AE, CB, DC, MC, V. LA CAMELIA-225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, M

10-2 a.m. AR. MC. V 10-2 am.

LES TURLEMES—40 Central Park South, 832-3835.

Art Dreo restauran/piano bar with singer-pianist
Ann Hampton Callaway performing every Wed.—Sat.
from 9:30-1730 am. Singer-pianist Barbara King every Men. & Tues. from 8:30-12-30. AE, CB, DC, MC, V.

LE VERT GALANT-109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmus, Tues.-Sat. from 7 p.m. AE, CB, DC, MC, V. MR. SAM'S-1265 Third Ave., near 73rd,517-2020. S/6-S/10 at 11:30, John Herrera. AEMC V. SPPERT'S-Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Thes., Becky Miller. Wed. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholz. Sac., Bobbie Miller followed by Buck Buckholz. Sun.,

George Cotton. AE, DC, MC, V. SANDRO'S-420 E. 59th St., 355-5150. Italian restau

ant/piano har with singer/jazz pianist Warr Vaughn performing every Mon.-Sat. from 8-m Warren AE, CB, DC, MC, V.

Wed., May 7

8:00/WNYC-The amber Music Soci 3:00/WNCN-Vivaldi: L'Estro of Lincoln Center. With guests Maurice Bourge, Armonico: Cto for 2 Violina in a. On. 3. #8: Goode, piano. Bach: Funtasia in a.

WNYC-Tower: Amezon Wines 4:00/WQXR-AM/FM—Sibelius: Tapiola Handel: Trio ionata in g. Op. 2, #2

5:00/WNCN— Schnbert: Konze for Violin in D. 6:00/WNCN-Debussy: Denses secret et profene for Harp & Orch;

c. Op. 90, #1. 7:04/WOXR-AM/FM-Leclair: ionatz in e for 2 Violins; ccherini: Sym in B-Flat, Op. 35, #6. 8:00/WNCN-J.

Strauss, Jr.: "Wine, Women, and Song" Waltz, Op. 333; Mozart: Country Dances in B-WNYC-The New

Jersey Symphony Orchestra: Borodin: "Prince Igor" Ov. Stravinsky: Firebird Suite: ahms: Puno Cto #2. 0:05/WOXR-

AM/FM-Tchaikovsky: Piano Co #2 in G, Op. 44. 9:00/WNCN-Young Concert Artists. Chant Juillet, violinist, and Marcus Thompson.

Thurs., May 8

winding.

3:00/WNCN-C. P. E. Bach: Fantasias in d and C; Debussy: La Mer. WNYC-Critic's Choice. Allen Hughes. music critic for the New York Times, guest. 4:00/WOXR-

AM/FM-M. Haydn: Sym #41 in F; Widor: Sym #6 in g for Organ S:00/WNCN-Op. 6, #2; Schubert:

romptu in A-Flat, Op. 6:00/WNCN-Bach: Cto #2 after Vivaldi: Schubert: Sym #8 in h, "Unfinished."

7:04/WQXR-AM/FM-Musical Chemistry, Marvis Martin, sonrano, and

mersseman: Fantasy on Themes From William Tell; Mozart: Ore for Piano & Winds. 8:05/WQXR-AM/FM—Mozart: Sym *28 in C; Concertone

Ransom Wilson, flutist.

9:00/WNCN-AT&T Presents Carnegie Hall Tonight. John Rubiustein, host, London Philharmonic Orchestra, Klaus Tennsteds conductor. Beethor

Ov to Egmont, Op. 84; Sym #8 in F, Op. 93. Fri., May 9 3,00/WNCN-Bach Well-Tempered Classer, Book 2: Prelude & Pur #6 in d; R. Strauss: Also speech Zanathastra, Op. 30. WNYC-Rossini: Petite 4:00/WOXR-

AM/FM-Kodaly: Dances From Galas Haydn: "London" 5:00/WNCN-Bruch: Kol Nidrei, Op. 47: Telemann: Sonata for

A conversation with LaMonte Young and Recorder & Continuo, #S Marian Zazeela, featuring Young's The Well-Taxed 6:00/WNCN-Locillet: Sonsts for Recorder in a, Op. 1, #1;

1:04/WQXR-AM/FM—Liszt: Malediction. Schein: Beschere 2:00/WNCN-Ros 7:04/WQXR-William Tell: Ov. Bach:

AM/FM—Haydn: Eight Hungarian Dances; Lisat: Cto for Harpsichord #1 Annees de Pelerinage: Dante 2:05/WOXR-AM/FM-Lyric Opera 8:00/WNCNof Chicago, Julius Rudel, Schumann: Popillous, Op. 2; Beethoven: Qt conductor; tenor Jon Vickers, soprano June #1 in F, Op. 10, #1 Andersors, mezzo-sopean Sandra Walker, bass WNYC-The Open Box. Opera and the

Gwynne Howell, sope Ellen Shade. Handel: story of singing in the 4:00/WNCN-Shostakovich: Preludes AM/FM—Rimsky-Korsakov: "Antar" Sym; Rachmaninoff: Thr for Violin & Piano, Op. 34: Haydn: Flute Qt #2 in G. On. 5.

5:05/WQXR AM/FM—Weber: Strings & Continuo in F; Chevez: Sinfonia Mezeppe "Cossack

Sonata #3 in D for Flute & Piano; Tchaikovsky: 6:00/WNCN— Alhinoni: On for Oboc

in B-Flat, Op. 9, #11; Respight: Pines of Reme 9:06/WQXR-AM/FM—San Francisco Symphony Orchestra. Edo de Waart, conductor. Prokoĥev: "Classical" 6:05/WQXR-

Sym: Piano Cto #2:

9:05 a.m./WQXR-

AM/FM—Piano Personalities. Rudolf

#31 in A-Flat, Op. 110:

Schubert: Impromptu in A-Flat, Op. 142, #2.

10:00 e.m./WNCN— Brahms: Variations on a Theme by Haydn, Op.

10:04 e.m./WQXR-AM/FM—Saint-Seen Sym #2 in a; Dvorak:

Legend #10 in B-Flat.

11:00 c.m./WNCN-

Telemann: Ov in e; Granados: Allegro di

11:05 e.m./WQXR-AM/FM—Bech: Suite #3 in D; Mendelssohn;

Variations & Schergo.

Debussy: Sonata for Violin & Piano in g.

12:00/WNCN-

Corrette: Cto fo

Hurdy-Gurdy in C.

WNYC-New Sounds

Concierto in C.

Remen and Juliet: Excernts.

Sat., May 10

AM/FM-Mozart: Piano Cto #26 in D; Scarlatti: Sonata in h 0:00/WNCN-Artist's Image. Itzhak Periman, nist. Grainger: Molly on the Shore; Novecek: Perpension Mobile for Violin

8:04/WQXR AM/FM-Brah Beethoven: Piano Sonata Double Cro in a. 9:00/WKCR-Opera Tonics With Loren Alvary, Barry Tocker president of the Richard Tucker Music Foundation, guest

WNCN-Saturday Night Opera. Mozart: Don Giosunni (Vaness, Ewing Lewis, Allen, ondon Phil Orch/Haitink) 9:04/WOXR-AM/FM-The Cleveland Orchestra Jahja Ling, conductor

pianist Murray Perahi Druckman: Aurole R. Strauss: Desti and Beethoven: Piano Cto #5 in E-Flat, "Emperor."

Sun., May 11 9:05 a.m./WQXR-AM/FM-Pia Personalities. Krystian Zimerman, pianist. Mazarti Piano Sonata #3

in B. Brahms; Theme & Variations in d 10:00 a.m./WNCN-Classic Gustar, Carcassil: Au clair de le lune, Op. 7; Sort Fantaisie, Op. 7. WNYC-Beethoven: 12 Variations on "See the conquering hero comes"; Strauss: Cello Sonata in

F, Op. 6. 11:00 c.m./WNCN Cimarosa: Sonatas for Harpsichord, Hummel Cto for Trumpet in E. WNYC-In Their

Youth-Early recordings hy Rubinstein, Horowitz, Gilels, and others, 1:00/WNCN-Chicago Symphony Orchestra Erich Leinsdorf, conductor. Roussel: Sym #4 in A, Op. 53; Datilleux: Timbe

Espace, Moavement. WNYC-Faure: Pelless et Melisande; Sibelius: Pellens et Mel 3:04/WOXR-

AM/FM-The New York Philharmonic. Leonard Bernstein, conductor. Mehler: Sym

4:00/WNCN-Copland: El Salos Mexico; Schumans Toccata in C. Op. 7. 5:00/WNCN-Mo Serenade #13 in G, "Eine Kleine Nachtmusik Schubert: Sonata for Piano irra, Op. 143. 7:00/WNYC-En

2nd Suite for Orch 7:30/WQXR-AM/FM-Ravel: Piano Cto un G. 0:05/WQXR-AM/FM-Delta Opera House. Beethoven: Fidelio (Behrens,

Hoffmann, Adam, Sotin, Chicago Syn Orch/Solti). 9:00/WNYC-TI-Berlin Festival. North Greman Radio Symphony Orchestra. Webern: 6 Pieces for Orch; Martin:

Petite Symphon nte: Schubert: Sym #9. Mon., May 12

3:00/WNCN-Schein: Gaillerde et Courente; MacDuwell: Cto for Piano #2 in d. Op. 23. WNYC-A 70thhirthday tribute to Miltor Babbitt

4:00/WQXR-AM/FM—Denzi: Qnt in B-Flat for Winds; Lanner: The Romanics 5:00/WNCN-A. Scarlatti: Sinfonia #12 in c; Smetama: Ma Vlas: The Moldau. 6:00/WNCN-Handel: Xerous: Ov; Wagner: Die Meistersinger: Prelude.

7:04/WOXR-AM/FM-Genhwin Second Rhapsody for Piano & Orch; Mozarti Violin & Piano Sonata in C.

8:00/WNYC-Brooklyn Academy of Muisc Chamber Music An all-Poulenc program. Flute Sonata; Oboe Sonata; Trio; Beber the Elephant (Rohinso Thibaudet, Morelli, Boyd).

8:0S/WOXR-AM/FM-Taneiev: Suite de Concert; Shostekovich: Ballet Suite #3: Gavotte

9:00/WNCN-Viveldi: Nisi Dominus Schulz-Eyler: Concert

Arabesques on Themes of "By the Beautiful Blue Danube. 9:06/WQXR-AM/FM-The Boston Symphony Orchestra. Leonard Starkin, conductor; soprano Lucy Sheltors Beethoven: 'Coriolan" Ov: Schwantner: Megel Sibeline: Sym #2 in D.

Tues., May 13 3:00/WNCN— Schnbert: Valses "nobles," Op. 77 Sibelius: Night Ride and Sunrise, Op. SS. WNYC-A tribute to the American violinist Albert Spalding

4:00/WQXR-AM/FM—Chopis Bantaisse in f, Op. 49, Mozart: Hern Cto #1 in

5:00/WNCN-Carulli: Secenade for 2 Guitars in A. Op. 96. 6:00/WNCN-Chapin: Piano Works

Nocturne in c-sharp, Op. Posth.; Mazurka in C, Op. 24; Polonaise in A-Flat. Op. 53. 7:03/WQXR-AM/FM—Gershwin: Second Rhapsody for Pinno & Orch 0:00/WNCN-lgor

Kipnis, harpsichordist live from the WNCN Performance Studio. WNYC-Los Angeles Philharmonic Vladimit Ashkenary, conductor Faure: Pelless and Melisande Suite: Iohnson: Felling Strauss: Don Q 0:05/WOXR-AM/FM-Bach:

"Brandenhurg" Cto #2 in F: Beethoven: Piano Cto 9:00/WNCN— Vivaldi: Motet, "Longe mala umbrae terrore 9:06/WQXR-AM/FM-The

Philadelphia Orchestra Dennis Russell Davies, conductor; soprano Benita Valente, renor Ryland Davies, mezzo-soprano Diane Curry, harmone Wolfgang Schoene, bass Thomas Paul, hass Richard Christ. Debnssy: Prileas et Melssande

20th century

8:05/WQXR-

AM/FM-Rims

9:00/WNCN-Vivaldi: Cto for Obor

WNYC-Vocal Point Bixet: La folle fille de



Weekdays, May 7-9 and 12-13

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Please note: Due to

programming adjustments for the

me oy last-minute

Daybreak
DToday in New York
New Zoo Revue
World News

World News
 Immry Swaggart
 Wed/Open Mind:
 Public Affairs
 Thu/Aprenda Ingles
 Fri/Rangel Report
 Mon/Tom and Jerry

Tue/Carrascolendas

Wed/Movie: BMX

Bandits
Fri/Movie: Moon

Tue/Facric Tale

Great Space Coaster
Thu/Family of

Theatre: The Snow

Ouren (cc)

■ News ■ Fat Albert ■ 700 Club

Strangers

changes.

Mon/Minors

Wed/Secret of Bird

Watcher's Bay Thu/Have You Ever Been Ashamed of Your ■ WABC

Parents? 212-887-7777 WOR 6:45 MAM Weather 212-764-7000 WPIX

Morning News
Today
Bags and Porky
Good Morning 212-949-1100 WNET 212-560-2000 WLIW America (oc) S16-4S4-8866 America (oc)
The Jetsons
Ohayo! New York
Pri/Puff and the
Incredible Mr. Nobody m WNYC 212-669-7800 CHOME BOX

OFFICE Tue/Paddington's 212-484-1100 Birthday Bonanza

Tuc/Barn Burning @ UPTOWN 212-304-3000 SHOWTIME 212-708-1400 © WOMETCO

Plastic Man
Straight Talk
Heathcliff
Fraggle Rock
Wed/Jo's Song
Thu/Movie: (WHT) 800-222-6700 Listings are accurate at Brewster's Millions (cc) Fri/Movie: F.I.S.T. Mon/Monkey's Paw press time but stations make changes in programs on a daily basis.

 Jayce and the Wheeled Warriors
 Gobots Programs seen daily unless otherwise noted Closed-caption O 3-2-1 Contact O Wed/Movie: Beat programming is indicated (cc). Thu/Movie: Sixteen

Candles (cc) Fri/Movie: The Purple Rose of Cairo (cc) Mon/Movie: The new spring season, schedules are subject to Tue/Movie: To Race

Tuc/Movie: To Race the Wind Wed/Movie: Mass Appeal (cc) Mon/Movie: Racing With the Moon (cc) Tuc/Bill Coshy Himself

8:30
The Flintstones

Romper Room Mister Rogers 9:00
Perfect Match
Donahue
Brady Bunch
Morning Show
Odd Couple
Sesume Street (ct)
Body Electric
Wed/Movie: Fast

Forward Thu/Movie: Condemned

Pn/Movie: Moving Violations Mon/Movie: The Sure Thing

Tue/Movie: Cat's Eye resk the Bank

Break the Bank
Leave It to Beaver
Joker's Wild
Browy Randall Show
Tue/Madeline Cooks
Tha/Video Jukebox
Fri/Movies Greystok The Legend of Tarzan, Lord of the Apes (cc)

■ \$25,000 Pyramid Family Ties I Love Lucy Tic Tac Dough
Sanford & Son
Tic/On Our Own
Wed/Movie: Rhinestone (cc)
Thu/Movie: Bobby
Deerfield

Tuc/Movie: Ghosthusters (cc)

Wed/Movie: For the Thu/Movie: The Power and the Prize Fri/Movie: 1 Thank a Mon/Movie: The

Outrage Tue/Movie: The Painted Hills 10:30

New Card Sharks
Sale of the Century
Make Room for Daddy
Sally Jessy Raphati
Partridge Family
Best Talk in Town
Mon/Movie: The Purple Rose of Cairo (cc)

Price Is Right

Wheel of Fortune
Gilligan's Island
Lifestyles of the Rich

and Famous

Bewitched

Wed/Movie:
Mystenous Mr. Moto (1938) Thu/Movie: Sherlock Holmes in the House of Feat (1945) Fri/Movie: Charle Chan on the Docks of

New Orleans (1948) Mon/Maviet Sherlock Holmes and the Spider Woman (1944) Tor/Moviet Charlie Chan and the Chinese

Chan and the Chinese
Ring (1947)

Wed/Movie: The
Pope of Greenwich
Village
Thu/Movie: Stick
Fri/Movie: Cat's Eye
Mon/Movie:
Totchlight
The/Movie: The
Boys of Summer

Mon/Movie: All of 11:30 Scrabble
Divorce Court New Love American

Style

I Dream of Jeannie
Toe/Barry Manilow:
The Concert at Blenheim 12 NOON
Press Your Luck
Super Password
News
Ryan's Hope
Wed/Movie: Talk to

Me (cc) Thu/Movie: Blame it and the Doc Thu/Movie: Mac On the Night Fri/Movie: The loc West (cc) Tue/Movie: Best Mon/Movie: The Incredible Shrinking Street Wed/Rich Hali's

Woman Tue/Movie: Tue/Movie: Something Wicked This Way Comes © Wed, Mon/Movie: Rustlers' Rhapsody (cc) Thu/Movie: Goschal

(oc) Fri/Movie: City Heat (cc) 12:30

S Young and the Restless
Search for Tomorrow
Midday Doving
Wed/Movie: Killer
by Night (1971)
Tha/Movie: Two on
a Guillotine (1965)
Fri/Movie: Badlands
(1974)

Buddy System Mon/Remember When Mon/Tom Petty and (1974) Mon/Movie: A Gun in the House (1981) Tue/Movie: The Big the Heartbreakers

Wed/Movie: Alamo Bay Thu/Movie: The Boys of Summer Fri/Movie: We Live Fix (1978)

12:45 Pri/Movie: One Deadly Summer

Dzys of Our Lives
All My Children
Mery Griffin
Tue/The Greatest Man in the World

Wed/Movie: The
Adventures of Buckaroo

Banzai Thu/Movie: Ninja III Mon/Movie: Stick Tuc/Movie: Alamo Bay

As the World Turns
Hour Magazine
Wed/Remember 4:00

Quincy

Love Connection

He-Man

Sale of the Century

VegaS

G.J. Joe

Sename Street (cc) When Thu, Tue/Philip Marlowe, Private Eye Mon/Movie: Massive

Wed, Mon/Movies BMX Bandies

Wed/Jo's Song
Thu/Movie: Fire in

Vanishing America

3:00
Guiding Light
Santa Barbara
Inspector Gadget
General Hospital
Hawaii Five-O
The Jetsons
Wed/Food for

Thought Thu/Great Chefs of

Chicago Tue/Yan Can Cook © Fn/Movie: The

Mon/Movie: The Final Terror Tuc/Movie: The

She-Ra
The Transformers
Wed/This Old House

Thu/Cats & Dogs

Fri/Victory Garden Mon/All New This

Old House (cc) Tue/A House For All

Masquerader

New Orleans Fri/Frugal Gourmet Mon/Great Chefs of

2:00

Another World

One Life to Live

Let's Make a Deal

Fri/Laundromat

Thu/Movie: Count
Fri, Tue/Bill Cosby the Stone Fri/Faerie Tale Theatre: The Snow Queen (cc) Mon/Movie: The Little Prince Tue/Barn Burning 2:30
Capitol
Woody Woodpecker
Dating Game
Mask
Wed/Movie: Reno

4:30

Prople's Court

Thundercats

Jeopardy

Good Times

World TV Presents (Chinese programming)
Thu/Family of

Strangers
Tue/Paddington's
Birthday Bonanza
Wed/Secret of Bird Watcher's Bay

Mon/Movie: Sixteen Candles

Cathures
5:00

News
Live at Five
Brady Bunch
Police Woman
Eight is Enough
Miner Rogers
Tue/Special: Action

midnight)

Pri/Puff and the
Incredible Mr. Nobody
Tue/Tubby the Tuba

Pri/Movie: Moon Madness Tuc/Facric Tale Theatre: The Snow Queen (cc)

Wed/Movie: The

Moonstone Gem Thu/Movies Meachalls Part II Fri/Movie: Sixteen Tue/Pinocchio

5:30

What's Happening

3-2-1 Contact (cc)

Wed/Everything Else
Thu/Media Arts Fri/Art in New York Mon/Insight Tue/Beyond the

Headlines

Wed/Movie: The Natural (cc)
Thu/Adventures of
Huckleberry Finn
Fri/The Survival Series: Gorilla
Mon/Movie:
Midnight Madness (cc)
Wed/Movie: The

Little Prince Mon/Monkey's Paw S:4S
News From City Hall

Weeknights, May 7-9 and 12-13

WED., MAY 7	10:00 Sr. Elsewhere News	2:30 Ben Casey	Brainstormers Mapp and Lucia (Part I)	12:30 David Letterman	Movie: Moving Violations
Three's Company Hart to Hart	The Sorrow and the	2:SS Movie: Nickel Mountain	Movie: The Great	Comedy Tonight Eye on Hollywood	7:00
D Hart to Hart D Gimme a Break D New Jersey Network	Mysteryl: The Adventures of Sherlock Holmes (cc)	100	Movie: Country Movie: Stick	Movie: Bimini Code (1984). Vickie Benson.	S100,000 Pyramid The Jeffersons Sneak Previews
News D Movie: Past Forward	Right to Know: Hillside—A	Hollywood Close-up Emergency Movie: Fast Forward	8:30 © Family Ties © Movie: Columbo:	12:50 Movie: Brewster's Millions (cc)	Nightly Business Report
30 One Day at a Time Benson Nightly Business	Desegregation Story Movie: No Small Affair (cc) Movie: The Shooting	3:15 Movie: Friday the 13th Part V—A New	Bluepeint for Murder (1974). Peter Falk. Family Feud Currents: Women	1:00 Get Smart	7:30 Wheel of Fortune New Newlywed Gan All in the Family
W Nightly Business Report D Doctor Who	Parry Movie: Rustlers' Rhapsody (cc) Movie: The Final	Beginning (cc) 3:30 Ben Casey	Warrion This Old House (cc)	Movie: The Last Remake of Beau Geste (1977). Ann-Margret.	All in the Firmily Entertainment Tonight Baseball: Meta vs.
900 D G O News D M*A*S*H	Terror 10:30	4:00 Joe Franklin Kung Fu	Beidges to Cross Cheers	Joe Franklin Comedy Break 1:30	Cincinnati News MacNeil/Lehrer
B \$100,000 Pyramid B The Jeffersons B This Old House B Nightly Business	O News Doctor Who	4:06 Get Smart	Book II (1986). Part V. Olivia de Havilland, James Stewart. (Part I,	News I Love Locy Movie: Ninja III	NewsHour Long Island Report
tepori The foneymooners The	⊕ ⊕ News	4:30 Herre's Lucy Movier Little Treasure	Sun., May 4 at 9 p.m.) Movie: Oklahoma Crude (1973). George C.	2:00 News Prior Is Right	8:00 Charlie & Co. Knight Rider P.M. Magazine Webster (cc)
ost Épisodes (cc)	Barney Miller Nightly Business Report	4:SS Movie: Sixteen	Scott, Faye Dunaway.	Price Is Right Movie: Hills of Home (1948). Edmand Gwenn. Movie: Ballad of Josie	Webster (cc) Barney Miller Washington Weel
Wheel of Fortune New Newlywed Game All in the Family	11:30 T. J. Hooker Tonight Show	Candles S:00 Here's Lucy	Mysteryl: Agutha Christie's Partners in Crime (cc) Crime Inc.: Birth	(1968). Doris Day. Lifestyles of the Rich and Famous Movie: Blame It On	in Review Movie: The Incredit
Entertainment Ionight	Dynasty Nightline The Honeymooners Long Island Report	■ News ■ Life of Riley	Right of Gangaters Movies Silent Rage 9:30	Movie: Blame It On the Night 2:30	Shrinking Woman Movie: My New Partner Movie: Ciry Heat (or Movie: Car's Eye
B News B MacNeil/Lehrer Newshour	Movie: Shogun's Ninja Movie: Sex Waves	S:30 Flying Nun Morning Stretch News	Night Court	Ben Casey	8:30 Leo & Liz in Beverly
Long Island Report	11:4S Movie: The Hills Have Eyes II	THU., MAY 8	Special: Fast Copy Special: Fast Copy Second	Movie: Chained Heat	Hills Special: Nosh's Animals (animated)
West 57th Highway to Heaven P.M. Magazine	12 MIDNIGHT Heudline Chasen	6:00 O News Three's Company Hart to Hart	Court The Pallisers (Part V) On Our Own	Movie: The Boys of Summer	(1965). Scan Connery. B Baseball: Yankees u
MacGywer (cc) News Movie: Strong Aedicine (1985). Part II.	Hawaii Five-O Star Trek Movie: The Little	Gimme a Break New Jersey Netwock	The Honeymooners The Lost Episodes (cc) Marrie: The Bonder	3:30 Ben Casey Movie: Heavenly Bodies	Texas
dedicine (1985). Part II. tamela Sue Martin, tatrick Duffy. (Repeat roadcast of Mon., May 5	12:15 Pride of Place:	The Greatest Man in the World	10:15 Movie: The Beeder Movie: The World of	4:00 S Joe Franklin Kung Fu	9:00 Dallas Last Precinct
rosness of Mon., May 5 t 8 p.m.) (Part 1, Wed., ipr. 30 at 8 p.m.) Ø Great Space Race (cc) Ø Moments in Time	Building the American Dream—The Places Within	6:30	Apu 10:30	4:04 Get Smart	Special: King of the Beasts (animated) Great Performances:
Movie: Little Treasure Movie: Beyond the	12:30 David Letterman Comedy Topicks	Report (cc) Doctor Who Morrier Condenned	O News Doctor Who 11:00	4:20 Movie: Fire in the	Grawnaps Movie: That Night Rio (1941). Alice Paye.
Walls D Brothers (cc) D Movie: The Pope of	Comedy Tonight Eye on Hollywood 12:40	7:00	G G News Taxi Benny Hill	4:30 Herr's Lucy	Rio (1941). Alice Faye. Masterpicce Theatre By the Swood Divided (Part VII)
Greenwich Village k:30 B Movie: Columbo: The	Movie: Breakthrough (1981). Richard Burton.	M*A*S*H S100,000 Pyramid The Jeffersons Food for Thought	Channel Crossings: Beyond Sorrow, Beyond	S:00 Here's Lucy News	9:30 Special: Last of the Red Hot Dragons
Freenhouse Jungle 1974). Peter Falk. D Family Feed D You Gotta Have Art:	Special: Please Help Me Live Movie: Black Market	Report I law Leno and the	Pain Nighely Business Report Philip Marlowe,	Life of Riley 5:05	(Animated) Movie: The Purple Rose of Cairo (cc)
9 You Gotta Have Art: The Precious Legacy 9 Bizarre '86	Baby (1977). Linda Purl. Joe Franklin Comedy Beesk	7:30 Wheel of Fortune	Private Eye Movie: Gotchal (cc)	5:30 Flying Nun	10:00 Falcon Crest Miami Vice
:00 9 Movie: Blue	Movie: The Adventures of Buckaroo Banzai	New Newlywed Game All in the Family Entertainment	11:30 Night Heat Tonight Show	Flying Nun Morning Stretch News	News Kiner's Korner Albany Tonight Movie; Who's Afra
ightning (1986). Sam Illiott, Rebecca Gilling. B Blacke's Magic North and South.	1:15 Movie: Act of Vengeance (cc)	Tonight Million Dollar Chance of a Lifetime	Dynasty Nightline Racing The Honrymooners Long Island Report	FRI., MAY 9 6:00 News	Movie: Who's Afra of Virginia Woolf? Movie: The Enforce Movie: Fleshburn
ook II (1986). Part IV. Nivia de Havilland, forgan Fairchild. (Part I,	1:30 O News Movie: Mass Appeal	News MucNell / Lebess		Hart to Hart	10:30
un., May 4 at 9 p.m.) Movie: The Ordeal of	2:00 News	NewsHour Long Island Report Movie: Sixteen Candles (cc)	Headline Chasers Hawaii Five-O Star Trek Movie: Tell Me What	New Jersey Network News	The Precious Legac Doctor Who
lennis Weaver, Lisa ilbacher. Il Getor The Hirtoric	Price Is Right Movie: Boy, Did I Get Whose Number (1966).	8:00 Simon & Simon Cosby Show	You Want Movie: Never Sleep Alone	One Day at a Time Benson Nightly Business	8000 News
herto of Venice One on Every Corner Crime Inc.: Racket	Bob Hope, Phyllis Diller. Movie: Where Were You When the Lights Went Out? (1968). Docis	Sinton & Simon Cosby Show P.M. Magazine Ripley's Believe It or	12:1S Masterpiece Theatre: By the Sword Divided	Report (cc) Doctor Who Movier Blue Skies	Benny Hill Movie: Captain Newman, M.D. (1963 Gregory Peck, Angie
Busters Rich Hall's Vanishing America	Went Out? (1968). Doris Day, Robert Morse.	Movie: Thief (1981).	By the Swood Divided (cc) Movie: Oepheus	Again Movie: The Painted Hills	Dickinson. Nightly Business Report

SOLUTIONS TO LAST WEEK'S PUZZLES		4:10	900	
FAIRPLAY RONDOS	Not Necessarily the News	Headline Chasers	9:00 Kate & Allie Movie: Convicted	Price Is Right Movie: Knate Rockne—All American
S P A R E R I B W E A S E L	11:30 Magnum, P.1. Tonight Show	4:14 Movie: Nero Wolfe (1977), Thayer David.	(1985) Lindsay Wagner. Movie: Pal Joey (1957). Rita Hayworth, Frank Sinatra.	(1940). Ronald Reagan. Movie: South Sea Woman (1953). Burt
ANIMUS MINEHOST	Dynasty Nightline Bizzere News	4:20 Movie: The Incredible Shrinking Woman	Frank Sinatra. American Playhouse: A Case of Libel (cc) Undersea World of	Lancaster. Movie: Bachelor in Paradise (1961). Bob Hope, Lana Turner.
L C M I E A R A L E A D E R W R I T E R S T I R S Y	Movie: Richard Pryor	4:30 Movie: ELS.T.	Jacques Cousteau	Hope, Lana Turner. 2:30 Ben Casey
POINTTOPOINT	Was Bad	S:00 Here's Lucy News U.S. Farm Report	at Work Movie: Rustlers' Rhapsody (cc)	3:00 Bbony/Jet Showcase Movie; Midnight
EPIDEMIC ASHORE R N R C I C N R OPENED EDGEWAYS	Bill Cosby Himself	S:30 Sonrisas	9:30 Newhart Movie; Under the	Madness Movie: The Final
I S S O N G E	New York Hot Tracks Hawaii Five-0 The Honeymoeners	S:SS Not Necessarily the	Volcano 10:00	Terror 3:10 Movie: Conan the
DISMALEFLATTERY	12:15 Movie: Father of the Bride	Not Necessarily the News MON., MAY 12	Cagney & Lacey News The Ascent of Man Tonight at Ferlingheni	Destroyer (cc) 3:30 Ben Casey
SCAB AVA THORN ROBS OLLA TIGHT HAVEA EVOE DUALCARRIAGEWAYS GAZA	12:30 Friday Night Videos Comedy Tonight Star Trek	6:00	(Part I)	3:S6 Get Smart
ARGO DE I SEDANS	12:40	Three's Company Hart to Hart Gimme a Break	Vengeance (cc) Movie: Gabriela 10:30	4:00 Doe Franklin Life and Times of
AID SARA FIATS ERROR LEIS INK IMP MEAGRE ESTATEAGENT AGER ROSA ASIAN IPOH OLDS TET	Movie: McGarrett: The Mororville Covenant (1980). Jack Lord.	New Jersey Network News Movie: Coun the	Never Too Old Doctor Who Tom Petty and the Heartbreakers: Pack Up	Grizzly Adams 4:30 Here's Lucy
TAG BURL FOND NORMA	12:45 Movie: One Deadly Summer	Destroyer (cc) Movie: The Sure Thing	the Plantation	4:SS Movie: Bachelor Part
HUEDERYES ROUNDABOUTS IGNITE LOASEA WRAP NERYY FELING WYFS ALA	12:SS Movie: Angel	6:30 One Day at a Time Benson Nightly Business	O Taxi Mysteryt: Agatha	S:00 • Here's Lucy
HUSD RVIES ROUNDABOUTS IGNITIS BOA SEA WAP NERVY PILING WISS ALA GREENGROCERIES STALLS RELABLE ATTE DESSITE ATTE ATTE DESSITEMENTS OF A CAN AATT DEGSTITUSETS CUTTY ONTO SWELLS BEFALL HANA	1:00 Star Search Joe Franklin	Doctor Who	Christie's Partners in Crime—The Man in the Mist Nightly Business	Here's Lucy News Life of Riley Shelley Duvall's Tall Tales & Legends: Pecos
OHIO EWELL NEPAL HANA ELAN SOMME SYLENTR	1:30 Eye on Hollywood News	7:00	Report 11:30	Bill, King of the Cowboys (cc) \$:30
NewYork, -	1:35 S Tom Petty and the Heartheeakers: Pack Up the Plantation	The Jeffersons Monty Python's Flying Circus Nightly Business	Remington Steele Best of Carson Dynasty Nightlime Bizarre	Flying Nun Morning Stretch News TUE., MAY 13
Moving?	1:45 Movie: Territorial Women (1976). Brenda	7:30 Wheel of Fortune	B News The Mountain in the City Movie: Racing With	6:00
Please give us four to six weeks' notice of a change of address. Please check the appropriate box.	Vaccaro, Albert Stratton.	New Newlywed Game All in the Family Entertainment	Movie: Racing With the Moon (cc) Movie: Fringe Benefits	Three's Company Hart to Hart Gimme a Break New Jersey Network
Even if you have notified the post office about your change of address, please fill out and mail this form to us to ensuse	News Movie: Coccanuts (1938). The Marx Brothers Mary Faton	Toright Million Dollar Chance of a Lifetime News MacNeil/Lehrer	11:40 Mossie: The Purole	SP Special: Action
accurate delivery of your magazine. New Subscription or	Brothers, Mary Eaton. Movie: The Ape Man (1943). Bela Lugosi. Movie: Lucky Me	MewsHour Cocsine A Long	Rose of Cairo (cc) 12 MIDNIGHT Headline Chasers	midnight) Movie: The Westerner Movie: Cat's Eye
Renewal? Fifty issues of New York, only \$33.00.	(1984). Doeis Day, Phil Silvers. Start of Something Big	Island Report Special Fraggle Rock (cc) 8:00	The Honeymooners Movie: The Shooting	6.30
Please check the appropriate box. Unlisting Service?	2:30 Price Is Right	Special: NBC's 60th	12:30 David Letterman	One Day at a Time Benson Nightly Business Report Action Auction
New York Magazine makes available to other quality publications and carefully screened companies the names of its subscribers. If, however, you do not	Movie: Code of Silence (cc)	Anniversary Celebration Movies Alligator (1980), Robert Forster. Hardcastle and	Comedy Tonight Eye on Hollywood Star Trek	(continued) Movie: Sixteen Candles (cc)
wish to have your name made available, please check the appropriate box.	2:40 Movie: The Divine Nymph	McCormick News News	12:40 Movie: Cracking Up (1983). Jerry Lewis, Milton Berle.	7:00 S S News M*A*S*H S \$100,000 Pyramid
New subscription. Change of address: please note new address. Please do not make my	Music City USA Music City USA Africa Report: Tears of Famine	Heart of the Dragon Beats of the Heart Movie: Bachelor Party	1:00 Get Smart Movie: Code Name:	Profiles of Nature: Th
Renewal. Payment enclosed. Bill me later. Bill me later.	Movie: Sixteen Candles	(cc) Movie: Henry IV (1985) Shelley Duvall's Tall	Minus One (1976). Ben Murphy, Katherine	Waterfowl Art of Maynard Reece Action Auction (continued)
NAME	3:30 Hit City 3:44	Bill. King of the	Crawford. Dor Franklin Movie: Snck	7:30 W/heel of Formure
ADDRESS APT. NO.	■ Newsmakers	Cowboys (cc) Movie: Terchlight	1:0S Movie: Hardcore	New Newlywed Gam
CITY STATE ZIP Attach mailing label here and send to: NEW YORK MAGAZINE PO. BOX 2979	4:00 Ben Casey Joe Franklin Kung Fu	8:30 Family Feud Baseball: Yankees vs. Minnesota	1:30 O News I Love Lucy O Movie: All of Mc	Entertainment Tonight Million Dollar Chanc of a Lifetime
Boulder, Colorado 80322	4:03 Get Smart	(concludes at 11) Adam Smith's Monty World	2:00 News	News MacNeil/Lehrer Newshour



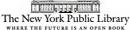
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TELEVISION Action Auction (continued)	9:00 Movie: Second Serve (1986). Vanessa	Philip Marlowe, Private Eye Movie: Modern Times	The Honeymooners Action Auction (continued)	Gomedy Break	3:10 Movie: The Hills Have Eyes 11
8:00 Special: The Orphan Animals of Tsavo	Redgrave. The true story of transsexual Renee Richards and the	The Paper Chase: The Third Year—Lasting	12 MIDNIGHT	1:30	3:30 Ben Casey
A-Team P.M. Magazine Who's the Boss? (cc)	controversy she caused on the women's tennis circuit.	Impressions (cc) Movie: Ninja III 10:30	Headline Chasers Hawaii Hwe-0 Star Trek	Movie: Ghoulies	3:S6 Get Smart
Movie: Bad Boys (1983). Scan Penn.	Moonlighting	News Doctor Who	SCTV Sightly Business Report Movie: Ten to	News Price Is Right Movie: Babes in Arms (1939). Judy Garland.	4:00 Joe Franklin Kung Fu
(continued) Mysteryl: Agatha Christie's Crime II	Movie: Diel Diel My Darling! (1965). Tallulah Bankhead, Stefanie Powers.	11:00 News Taxi Benny Hill Barney Miller Noise: The Invisible	Midnight Movie: The World of Apu	(1947). Lizabeth Scott,	4:10 Movie: Hot Dog The Movie (co
(Part II) Movie: Ghostbusters Movie: Pather of the	Nova: The Magic of Special Effects (cc) Action Auction	Barney Miller Noise: The Invisible Risk (cc) Action Auction	12:30 David Letterman Comedy Tonight Eye on Hollywood Movie: The Enforcer	Movie: The Incredible Sarah (1976). Glenda Jackson, Simon Williams.	4:30 Here's Lucy
Movie: Hot Dog The Movie (cc) Movie: The Boys of	(continued) Crime Inc.: Make It Legitimate	(continued) Con Location: Howie Mandel Barry Manilow: The	Eye on Hollywood Movie: The Enforcer 12:40 Movie: Treasure of	Drama about the early years in the life of Sarah Bernhardt. Movie: Alamo Bay	4:40 © On Location: Howin Mandel
Summer 8:30 Movie: Dracula's	10:00 Stingray News Joe Piscopo Special Frontline: The Bloods	Concert at Blenheim Palace	the Amazon (1983). Stuart Whitman.	2:15 Movie: Shogun's Ninja	5:00 Here's Lucy News
Great Love (1975). Paul Naschy, Rossana Yanni. Growing Pains Family Feud	Action Auction	11:30 Simon & Simon Tonight Show Dynasty	Special: Please Help Me Live Morries Come	2:30 Ben Casey	S:30 S:Iving Nun
Innovation: One Out of Eleven	(continued)	Dynasty Nightline Bizarre	September (1961). Rock Hudson, Sandra Doc.	3:00 Movie: Cat's Eye	Flying Nun Morning Stretch News
Weekend, I	Smurfs Popples Bugs Bunny/Looney Tunes Comedy Hour Millionaire Maker	Westling Indian Self Rule: A	2:30 Hollywood Close-up Mage of Oil Painting Barry Manilow: The	Cityscope 6:00	Dream—Proud Tower (cc)
		Gourmet Cooking (cc)	Concert at Blenheim Palace	The People News What's Happening	Journeys of the World South Africa Under Siege Movies Gotchal (co
■ Lorne Greene's New Wilderness ■ Young Edition ■ Greatest Sports Legends: Laffit Pincay ■ David Toma ■ It's Your Business	Review (cc) Movie: The Masquerader 9:30	(Part I) Movie: The Pilot Movie: Dodsworth 12:30	3:00 Movie: Daredevils of Kung Fu (1978). Tennis: Tournament	Wrestling Star Trek Nature: Birdwatch Nature: Birdwatch	Movie: Gotcha! (cc Movie: Raintree The Paper Chase: T Third Year—Security Movie: Ladyhawke
6:30 Patchwork Family Hickory Hideout World Tomorrow Hee Haw Face-off Josie and the Passycats Movie: Rhimestone	Drungcons and Dragons Ulysses John McLaughlin: One-on-One (cc) On Our Own	12:30 Get Along Gang Spider Man American Bandstand This Old House (cc) Moviet Ladyhawke (cc)	of Champions Movie: 2020 Texas Gladiators (1984). Al Cliver, Sabrina Siani. Stat Games Cats & Doga (cc)	The Shakespeare Hour: King Lear (Part II) Only One New York (Part XII) Movie: Rhinestone (cc) Movie: Garbo Talks Movie: The	® Moviet Ladyhawke 8:30 © Facts of Life © Benson (cc) © Baseball: Yankees Texas (concludes at 11) © Locking East
Movie: Rhinestone 7:00 Robotech	10:00 Hulk Hogan's Rock 'n' Westling! Bionic Woman Laff-a-lympics Solid Gold Pattin' On the Hits	1:00 Kidsworld Major League Baseball—An Inside Look	3:30 Basketball: NBA Playoff Game (concludes at 6) Motorweek	Bangai	9:00 Airwolf Golden Girls
7:00 Robotech Terrahawks Dawey and Goliath New Jersey People Tom and Jerry The Paper Chase: The	■ Economics U.S.A.	1:00 Major League Baseball—An Inside Look Movie: The Devil Within Her (1976). Joan Collins, Ralph Bates. Movies Return of the	4:00 Movie: Nothing Sacred (1937). Carole	6:30 News (cc) Small Wonder Eye on Dance	Special: Miss Hollywood 1986 Mystryl: Agatha Christic's Partners in
7:30 Kidsworld	Special Edition: America's Embattled Economy (Part I) Body Electric Movie: Gotchal (cc) Movie: Bells Are	18 Bronzemen (1979). Polly Shang Kuan, Tien Peng. Movies Massacre at Central High (1976).	Dance Pever	7:00 News Strictly Business Cheek It Out	Crime—The Man in the Mist Yes Minister Hello Jerusalem Movie: Ladyhawke
Kids Wonderams Kids, Incorporated In Depth Voltron	Ringing 10:30 Pondy Because	Central High (1976). Andrew Stevens, Kimberly Beck. The Shakespeare Hour King Lear (Part IV) Kitchen Video Music Box	Track (cc) Red and Reel World Chronicle Movie: Beat Street Movie: Sixteen	The Jeffersons Newton's Apple (cc) Nature: Birdwatch From Florida	(cc) 9:30 9:227 9:30 9:30 9:30
Voltron 8:00 Berenstain Bears Snorks	Ewoks and Droids FTV Reading Rainbow	Skathy's Kitchen Video Music Box (Part II)	Candles Movie: Rhinestone 4:30	7:30 Wheel of Fortune	10:00
Popeye Pink Panther and Sons Straight Talk Little Rascals Adam Smith's Money World	11:00 Richie Rich Alvin and the Chipmunks Movier Guns for San Sebastian (1968). Anthony Quinn. Wrestling Soul Train	1:15 Baseball: Mets vs. Cincinnati or San Diego vs. Chicago Cubs (concludes at 4)	■ Puttin' On the Hiss ■ Innovation: Old Wine, New Science ■ This Old House (cc) ■ Cambridge Forum Present: Japan the Changing Tradition	■ Fight Back ■ Ted Knight Show ■ New York Views ■ In Search Of ■ At the Movies ■ Wild America	Magnum, P.1. Remington Steele News Wrestling Film on Film: My Name Is Anna Magnan From Dust and Ash The Courses in Ca
Own		1:30 Ridsworld New York Hot Tracks Frugal Gournet	5:00 Mission: Impossible	Feathered Jewels (cc) John McLaughlin: One-on-One	The Courage to Ca On Location: Howi Mandel Movie: The Nature
8:30 The Wuzzles Gummi Bears Rainbow Brite	Let the Falcons Go	Prugal Gourmet 2:00 Golf: Byron Nelson	Mission: Impossible Racing: Indianapolis 'S00" Time Trials Greatest American Hero	8:00 Crazy Like a Fox Gimme a Break Movie: Manoover	10:30 Black News Precious Legacy
8:30 The Wuzzles Gummi Bears Gummi Bears The Linder (cc) The Linder (cc) Rides Again (1945). Loo Gorcey, Huntz Hall. Wall Street Week Movie: Testament (cc)	Astro Minute Kidd Video Galactic Guardians Open Mind Why in the World	Classic American Playhouse: Rocket to the Moon (or) Victory Garden World TV Presents	Fame Drinking and Driving: The Toll, the Tears German Professional Soccer All About TV	(1941). Edward G. Robinson, George Raft. Redd Foxx Show (cc) Movie: Killers of	11:00 Movie: The Mecha (1972). Charles Brons
9:00 Jim Henson's Muppet Babies	12 NOON Pole Position Mr. T Weekend Specials (cc)	(Chinese programming) Movie: Squizzy Taylor Movie: 1918	5:30 Exciting World of Speed and Beauty	Robert Taylor. This Week in Baseball Pride of Place:	Geto: The Historic Ghetto of Venice Movie: The

Movie: The Company	4:30 One Step Beyond	First Estate: Religioo	Summit/Dialogue	Nature: Gooneys of	TELEVISION Buropean Journal Movie: The Slugger's
f Wolves B Movie: Hooey	5:00	Entertainment This	3:00 Boxing: Meldrick	Midway Bink of the	Wife
1:30 Saturday Night Live News	Life of Riley	Meet the Mayors Three Stooges Owl TV (cc)	Trylor vs. Harold Brazier Baseball: Los Angeles vs. Montreal	Blues (1941). Bing Crosby, Mary Martin. Mothers by Daughters	11:45 S Sports Movie: Friday the
News Movie: The Crazies 76). Lane Carroll. Tales From the	\$:30 News	11:00 Wall Street Journal	(concludes at 6) Movie: Rock 'n' Roll	(Part I of VI) Philip Marlowe, Private Eye	13rb Part V—A New Beginning (cc)
rkside	SUN., MAY 11 6:00	Report Meet the Press	High School (1979). Viocent Van Patteo.	Movie: Vengeance Is	12 MIDNIGHT Barnaby Iones
45 MTV Top 20 Video		Movie: Tarran and	Movie: Ice Pirates	Movie: The Ratiogs Game (cc)	Barnaby Jones George Michael's Sports Machine
untdown Movie: Quest for Fire 81). Ron Periman,	Io Depth Insight Morries Rocky Secret of Bird	Johnny Weissmuller. David Toma FIV	Golf: Byron Nelson	Millions 8:30	Movie: The People That Time Forgot (1977 Patrick Wayne.
reett McGill. Movie: Johnny linda (1948). Jane yman, Lew Ayres.	Watcher's Bay	Ask Congress	Kiner's Koener Movie: Ghostbusters (cc)	Alfred Hitchcock Presents Face-off	Patrick Wayne. Jimmy Swaggart Star Trek
MIDNIGHT	Kidsworld Joy of Gardeniog Young Edition Christopher Close-	11:30 Newsmakers News 4orum This Week With	4:00 B Boxing: Emphis	and Famous	12:15 Movie: Beyond the Walls
The Honeymooners 15 Movie: Virgin and the	New Jersey People		Warren vs. Gene "Mad Dog" Hatcher Burns and Allen The Story of Chaim Rumkowski and the Jews	9:00 Movie: Trapped in Sileoce (1985). Marsha Mason, Kiefer Sutherland. Movie: Daltoo: Code	12:30 Fridays Naked Ciry
ver	6:4S Davey and Golisth	World Tomorrow Movie: Jack and the Beanstalk (1952). Bud	The Story of Chaim Rumkowski and the Jews	Mason, Kiefer Sutherland. Movie: Daltoo: Code	1:00
:30 Dempsey & skepesce Movie: Sixteen	7:00	Abbott, Lou Costello. Wild America: Feathered Jewels (cc) Tony Brown's Journal	of Lodz Inside Albany Masterpiece Theatre: By the Sword Divided	Charles Taylor, Donnelly	Barnahy Jones Movie: Tale of Two Cities (1935). Ronald
Movie: Sixtorn ndles	Here's Lucy Hour of Power Faith for Today Face-off Old Time Gospel	12 NOON	(Part VII) Movie: Enchanted	Rhoades. Special: Hollywood—The Gift of Laughter Part III. (Part I,	Colman, Elizabeth Allan Tales From the Darkside
Movie: Rosemary's by (1968). Mia Farrow, th Gordon.		The People McLaughlin Group Dr. Schuller	Journey 4:30	Sun., Apr. 27 at 9 p.m.	1:05 Movie: No Small
-50	Have You Ever Been Ashamed of Your	Dr. Schuller Capitol Journal Will Street Week Movie: Baby Blue	Adam Smith's Money World	9 p.m.) North and South, Book II (1986). Conclusion James	Affair (cc)
Movie: The Hills we Eyes II	Parents? 7:30	Marine The Bress Chass The	4:3S Jay Leno and the American Dream	Steament	Jay Leon and the American Dream
0 Circle of Fear Movie: Gentleman 1 (1942). Errol Flynn,	The People Funtastic World of Hanna-Barbera	Third Year—Security Movie: Mearballs Part II	5:00 Kojak Black Sheep Squadron	New Jersey People Masterpiece Theatre: By the Sword Divided	1:30 Movie: As You Like ! (1936). Laurence Olivier David Saukind
n (1942). Errol Flynn, rxis Smith. Movie: Limelight	Hanna-Barbera This Is the Life In the Black Sesame Street (cc)	12:30 Inside Soaps Today in New York Movie: If It's Tuesday,	B Heart of the Desgon:	(CC) Morrie: Mr Hulot's	David Susskind News Movie: Room Service
10			Caring	Holiday (1953). Valentine Camax, Nathalie Pascaud. Movies Brewster's Millions (cc)	1:45 Mavie: War Arrow
Movie: White Cargo 642). Hedy Lamarr, alter Pidgeon. An	Way to Go Jimmy Swaggart lasight Millionaire Maker	(1969). Suzanne Pleihette.	Mysteryl: Agatha Christie's Crime II (Part I)		(1953). Jeff Chandler, Suzan Ball.
glishman succumbs to r seductive charm of a rive African girl.	Movie: Talk to Me	Epirentess News Conference Inside Albany Movie: Buffalo	5:30 Dohn McLaughlio:	© In Depth © Barney Miller © The Moviemakers:	2:00 News Star Games
News Movie: 1918	(cc) Movie: Innocents Abroad	Stampede (1934). Randoloh Scott, Buster	One-on-One Fraggle Rock (cc) Rich Hall's Vanishing	The Character Actor	2:30 Movie: The Incredib Shrinking Womao
Movie: Desert Legion 953). Alan Ladd, chard Conte.	8:30 For Our Times	Crabbe. 1:00 Basketball: NBA	America	News Hispanic Horizans Mapp and Lucia	2/50
vo	Tlempo It is Written Mister Rogers' Neighborhood		Movie: Big Jake (1975). John Wayne.	Mapp and Lucia Mysteryl: Agarba Christie's Partners in Crime (cc)	Movie: Little Treasur 3:00
Ben Casey At the Movies	9-00	(concludes at 3:30) Movie: The Man Who Knew Too Much (1934). Leslie Banks,	Police Story Movie: Vertigo (1958). James Stewart. Currents: Women	Crime (cc) Brochers (cc) Movier Top Secret	Movie: Second Chorus (1940). Fred Astaire, Paulette Goddan
Movie: Blazing	Sunday Morning News Visiooes Plastic Man	Edna Best. Tennis: Tournament	Warriors: Women Warriors Wild America (oc) U.S. Nippoo News and Business	10:15 Movie: The Little Foxes	3:20 Visiones
20 Movie: Ghoulies	World of Photography Oral Roberts Josie and the Pussyeats Sesame Street (cc)	of Champions Phil Silvers Movie: Circle of troo	U.S. Nippoo News and Business	10:30 Sports Extra Meet the Mayors	3:30 World Vision
Movie: The Bridge of	Sesame Street (cc) Movie: The Secret Agent Club	(1979), David Carradine, Jeff Cooper. B Firing Line Movie: Nancy Goes to	Movie: Rocky Movie: Fast Forward 6:30	Meet the Mayors Editor's Desk Bizarre '86 (cc)	Womao (1943), Maria Montez, Sabu.
n Luis Rey (1944). nn Baei, Louis Calhern. 10		Rio 1:30	Washington Week in	11:00	3:50 First Estate: Religion to Review
Movie: Capcain Kidd P4S). Charles ughton, Randolph	9:50 Positively Black Leave It to Beaver Wild Kingdom Point of View	Baseball: Mets vs.	Brainstorners Movie: The Incredible Shrinking Woman	Tien World Tomorrow Odd Couple New Television:	4:15 Secret of Bird
Movie: Dodsworth	Fraggle Rock (cc)	(concludes at 3:30) Movie: Ladyhawke (cc)		Parafango Movie: Ladyhawke	Watcher's Bay 4:20
Movies Death Smiles	Essence Duker of Housed	2:00	60 Mioutes Silver Spoons Disory Suoday Movie:		4:35
a Murderer. (1973). va Aulin, Klaus Kinski.	America's Top 10 Sunday Mass Super Sunday Mister Rogers'	Grownups (cc) Japan: The Changing Tradition World TV Presents	Young Again Switch Nature of Things	Honeymooners The Lost Episodes (cc)	Movie: Silent Rage
6 News	Mister Rogers' Neighborhood Movie: Brewster's	World TV Presents (Chinese programming) Movie: Room Service	Nature of Things Austio City Limits Japanese Theatre	● News	News Life of Riley
Movie: Whirlpool Movie: Garbo Talks	Millions (cc)	2:30 Super Chargers Movie: The Stepford	7:30 Punky Brewster 8:00	11:30 Blue Knight News (cc) Millionaire Maker	5:15 S Movie: Inoocents Abroad
21 Movie: Doctors' crets (1975), George ppard, Talia Shire.	Game (cc) Movie: Top Secret 10:30 Pice the Nation	Movies The Stepford Wives (1975). Katharine Ross, Paula Prentiss. A Citizeo's	Murder, She Wrote Amazing Stories Star Search David Toma	The Honeymooners G Signed Orginals: My Mother Married Wilhur Stump	5:30 Hyiog Nun Morning Stretch News

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llowing Monday. Issue date or "cover date" is one we ale date. Telephone orders accepted with credit or

STRICTLY PERSONALS

Strictly Personals is a weekly feature. New Rate: \$25.00 per line, 16 chara ere equal | line. (Count each letter, space and put sctuation mark as a character.) The first 3 wo are set in boid print followed by a dash. Limited abbreviations, Minimum ad size is 2 lines. Add \$15, for NYM Box number. Please leave space for 10 sharesters at the or your ad to print your box number. Check or money order must accompany ad order. Phone orders excepted only with American Express, MasterCard, or Visc. Cell 212-580-0732. All ads accepted at the discretion of the publisher. New York Magazine is not responsible for printing arrors and omissions. When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. Do not send or deliver responses er response to the magnetine described on the control of the contr permitted.

STRICTLY PERSONALS seantle New Yorker-Ready to walk

the beach and Third Avenue with a low ing, accomplished, fit, emotionally nware man. I am 41, creative, tall. athletic. beautiful, sensitive and wise, NYM T806 Eve-Catcking, Petita, Famining-Blueeyed, zany businesswoman with yummy son would love to share laughter, music, sports, friendship with loving, attra

Dad. Kids optional. NYM V850 Exploring Brooklyn-jewish male, 35 mi-professional, tall, handsoms, looking for a very handsome woman, 25-33, tired of usual games. Interested in sincere, meaningful exchange, ideas, feelings and sens) tivity of utmost importance. I enjoy movies. music, reading, walks, exploring most new fields of knowledge. Write and send photo so we can begin our exploration. NYM

Bagals, Nova, And Thou-Pretry, Park Ave. blonde, chic, 45, slim, professional, wealthy, passionate, involved in lewish charities. ert, theater, music, seaks preppy lewish MD or LLB. PS doesn't have to like bagels. NYM B765. oma Surgeon Entra -45%

heart of gold and mind, body to match Dreams of a sensual, stunning, caring, tall rwish lady up to 31, non-smoker, to love and bonor forever, I'm a sensitive, ultrasuccessful MD, 30's, alles, artistic, Note/ photo, a must. NYM B774.

ome, Young Doctor-Under 30. MD, successful, elim, athletic, musician, unconventional, cerebral, seeks naturelly rgeous (no makeup), female counter part, who is complex, playful, deviant, a ock, over-educated and outdoorsy. Photo, essential, NYM R774

What More Could You Ask For?-Then charm, style and good looks in a trim, shapely lady of 38 with integrity and warmth who is bright, vibrant and witty, You are a 30's-40's, successful, interesting, e, non-smoker. This lady is for real, NYM KUT.

Good-Looking Tall Attorney-Seaks a woman with large muscles and a large heart for one-to-one relationship. Any age or religion. I'm sincere, athletic, Jewish and 32. Let's meet for lunch, we'll arm wrestle for dessert. POB 1105 FDR

Station, NY, NY 10150. Modern Orthodox Lawyer-5'3", 31, wit ty, handsome and good listener, seek funny, sentitive, never-married lady to share ideas with NYM V833.

Warm, Affectionats, Intelligent-Very attractive. 40's lady would like to mee handsome gentleman, 6' plus, 48-55, nonsmoker to share cultural/outdoor activities friendship/true love, Bio/photo, NYM 1.854

Auractive Greek-American Female-Vivacious, 40ish, seeks attractive male, 45 55. Send recent photo. NYM K361.

PICTURE YOURSELF IN STRICTLY PERSONALS

Show your best face to NEW YORK's most sophisticated audience. NEW YORK Magazine is now necepting a color photograph to accompany your advertisement in Strictly Personals.

Cost: \$500.00 for a color photograph and 12 lines of copy. Additional copy is available for \$25 per line (36 characters/line).

Deadline: Three weeks in advance of on-sale date. Information: Karen O'Neil, Classified Ad Manager, 212-880-0736. Pictures must be in color and of good quality and must be verified.

All photos are accepted at the publisher's discretion What Does A Worsen Want?-Freud never, Man Seeks Woman-And there's not a knew, but the better place to find



etty. Thin, LI-Jewish businesswoman,

30's, financially secure, educated, witty,

non-smoker. Seeks attractive, slim man,

41-51, over 5'7", financially secure, witty,

aducated, fun-loving, stable, for relation-ship, Phone/photo, NYM V848,

streightforward, successful, Jewish, blue-

eved, 28, 5'10" male invites your note,

Wanted: Business/Professional Man-

Successful, Jewish, 48-58, 5'9" or taller.

well-dressed, well-groomed with good

nse of humor. Reward: Very pret

5'5" blond, brown eyes, shapely and real-

tor. I'm romentic, stable, thoughtful and

handsome, athletic, financially success

The Beauty Of Success-Don't get

scared. I have it all except for love. Stun-

ning, sexy, sophisticated, romantic, psy-

40-year-old woman. My passions are mu-

sic, theater, art, fun and laughter, Dvine

to fall in love with a handsome, success-

ful. loving, 40-50-year-old lewish non-smoker, Photo, please, NYM T811.

Semi-Retired Professional Male-5'9"

40. young looks/interests. Seeks witty, at-

tractive woman; age less important than

Comely. Iewish, Class Lady-Young 54,

desires eligible male who loves the good things in life. Bio/phone, NYM B782.

attitude. NYM K334.

otherepist, financially-secure, lewish,

as a simple one. NYM T788

ed. NYM B786

NYM VEST

NJ Ladies-This handsome,

hip, maybe more, Photo appropriat-

her than in Strictly Personnis. Every week 10,000 lette come in from NEW YORK's readers. Looking good and looking for a partner? Place your photo and ad right

Under Quarter Century-Irish Catholic MBA, lower Westchester of staks male counterpart for walks in the send and under the stars. NYM VE49. Reven-Heired Beauty-With style and class, soft but dynamic, warm and witty with a carine heart. Enjoys the arts, trayel. Interesting people, all that NY has to

offer and the quiet of the country. Seeks successful, sophisticsted, (com) passionare, sharing lawish pentleman, 35-45, for committed relationship. Bio/phone/photo NYM BIRK Heart Of Gold-Professional lewish male, 34, slim, 5'6", warm, witty, athle down-to-earth seeks professional lewish female, 28-33, with like qualities for last-

accustomed to an elegant lifestyle as well ing relationship. Note/phone, photo optional, NYM T789. Celabrity Professional, Tail-6'1", very Winnted: Allive And Laughling-Trim. sexy, sensational male, mid 20's-30's, to ful, extremely bright man, socks tell, 5'9" share all. I'm a 23-year-old vivacious feor more, blond beauty, 20-30, with mind male who loves to have fun. I enjoy comand soul. For city fun and Caribbean edy, dancing, skiling in the r weekends. Photo/note/phone a must. playing on the beach and you? Phone.

photo. NYM K141 Pretty, Petits, Blond Lady Lawyer-Warm, non-smoker, widow, Dies iazz ballet, swimming and giggling. Seeks attractive mentch, 50's vintage, to share friendship and romance, NYM T790.

Very Special, Classy, Attractive-Bla female, feminine, warm, selective, 37, 55°, shapely, Seeks attractive, intelligent, caring man for sharing and a meeting of the heart. Photo a must. Phone and blo. please, NYM VETA

63-Year-Old Runner-Divorced, 5'8", t30 lbs., seeks pretty woman with slim but curvy figure, who is extroverted but sincere. I like it all. Photo/phone, please. NYM TRIZ

International Successful Busine Very handsome, 5'9", 140, athletic figure, 40's, European background, Jewish (non religious) with style, charm and warmth, educated and intelligent, upper class, recently divorced, loves to have expulse fun interested in response only from a real beauty, your looks are specifically on the level of a beautiful cover girl, your figure clearly in line with those of a top fashion model, 25-33, above 5'5", white, withou children, upper class, very warm and femi nine in personal life, emotionally stable-Please respond only if you can identify with the lady described above and are inclined towards romantic marriage. Kindly add phone number. Since I'm aesthetically sensitive, a clear photo will be most well come. Your letter is to be dealt with in respect and absolute confidence. NYM REIO

Swedish, Beautiful, Blond-Former model with crass. Ivy grad, 37, loves to give. Seeks caring, successful man for relationship and romance, 40-65. NYM

Attractive, Young, Sensitive-Athletic lady looking for a professional man, 25 37, who is attractive, successful, fun and athlatic, Photo/phone, NYM K359.

Skinny- Ughi-Tall, by, athletic, okay looking, funny antrepreneur, 42, seeks a very voluptuous but fit lady who is sensitive, bright, unpredictable, NYM T784, Chinese Lady Wnnted-Well-ad-30's, slim. By loving, successful, Wasp.

Ivy gred, Nota/photo, NYM K335. Successful Intellectual Male-49, witty, whimsical and wise, seeks female intellectual, beautiful and unwise. Photo/letter, NYM KX16.

Handsome-Intelligent Aslen man, 25 seeks slim lady for romance. NYM T785 Adonis And Approdite—Again we pass by each other and were sorry we said no ing. Although even more beautiful inside we are outwardly striking I am a successful stockbroker, a singer/songwriter, athletic, 28, 5'9", and extremely handsome with dark hair and green eyes. You are an ambitious and "extremely" beautiful woman, 21-26, 5'5" plus, and very natural, relying on little if any makeup. Foremos we are faithful friends with the biggest of hearts. We are very intelligent and philosophical but not obnoxiously so. We love to have fun, enjoy the arts and have great senses of humon. We are spor and adventurous but are just as at-hon with romance, cuddling or a good bool

We are self-reliant but aware that human interaction, especially mutual loving is the present source of fulfillment. Relieve me. this experience is as weird for me as it is for you. Let's not pass each other by againi Letter and recent photo a must, will recinescate. Non-smoker neelessed. NVM K 144 Strictly Personals ads continued on next page.

STRICTLY PERSONALS Blond Itelian Beauty-PR exec. slic 5'7", 35, seeks handsome, tall, sop tated European type Christi 30's-40's. Photo/phone. NYM K343.

All This And Brains Ton-Beautiful brunette, 25, 5'5", Phi Beta Kappa, sophisticeted, financially secure, athletic, witty munications professional, has it all Except someone to share with. Seeks man, 26-36, with same characteristics and warm, caring smile to share movies, thenter, Centrel Park, Bloomingdales and quiet evenings at home. Extra credit for movie buffs and anyona who can beat me at Trivial Pursuit, Note/phone/photo

NYM KWS Late 50's Gentle Man-Seeks slim, warm tectile woman, mid 40's to carry 50's, to share music, dancing, and walking life's path together. Bio/photo. NYM B789. Tall Handsoms Investment Banker-Early 30's, seeks Asian-American women, 18-30, to share broad interests,

renging from classical music to tennis. Photo/phone, NYM B790. namia Jewish Male-38, very succes ful, attractive, bright, humorous, warn g. Seeks very attractive lewish female, 25-35, who's successful, sincere and secure. I am a true remantic seeking a true romance. I love the beach, boating, candlelight dinners and weekend geta-ways. Photo and phone a must. NYM

Aloy Thurst-Pretty, 5'9", lithe, sailing female, sensitive, romantic, secure, var ets, seeks same in my captain, 30-45. Photo/phone. NYM B091 Delecteble, Brainy Journalist-Seeks dy-namic male, 45-55, to challenge her

mind, win her heart, NYM K342. True Love-Remote but possible, I'm a confident and hopeful man, 46, profestional Menhattanite looking for beauty to behold, a hand to hold, a warm body and a lovely smile. If you're the one, send note/name/phone, photo? NYM 7791.

ed She Wes-31, smart, upbeat, MBA, NYC, lapsed Cetholic, Boston roots. Wants: a beach house, Jane Pauley's job, a BMW, a good man. NYM K353.

To Be Or Not To Be—The recipient of a phone cell from this pretty, patite, 31-year-old, lewish woman? If you are an at-trective, intelligent man with a noble mind, seeking outrageous good fortune. that should be a very easy question. Biol photo/phone. NYM K326

Shy. Quiet, Sensitive-34, 6', 155 lbs. not bad-looking. Likes movies, baseball. Seeks attractive lady. Can be younger older. Phone/photo/bio. NYM K127. Natalic Wood Type-Beautiful comp president, MBA, 35, smart and soxy with loving heart, wants tail, gorgeous, wealthy man, 36-46, to enjoy life. Biol photo/phone, please. NYM K347.

58, 5'8", interests: music, nature, travel keen minds and wit, Seeks charismatic female, 40-52, slim, non-smoker, Lett photo/phone. NYM T797 Westhampton Weekends-Tall, artistic

athletic female, 30's, seeks male for adventure. Phone/photo. NYM K348.

Lovely Chubby Lady-30, seeks handsome, chubby NYC man, 28-35, for weight loss focus friendship through in-tense physical activity. Phone/note, NYC T778

Cute Manhattanita-Warm, sensitive, petite, looking for energetic, sports-o ed loving counterpart, 35-50, NYM 7779. Where Are You Hiding?-This pretty slim. 5'4", bubbly, divorced Jewish NJ mom. 34, ie looking for you. You are warm, sensitive and successful and want to share life, love and laughs with a caring responsive woman. Please send note,

phone, photo optional. NYM T786. Looks And Substance-White male, 31, Catholic, professional, successful, never married. Wishes to meet a special lady under 35 for fun and romance. Photo. please, NYM T787. Unique CT Woman-Vivacious and very

attrective green-eyed blend, a slender 5'10", 39, mother of one, executive, Seeks man, 38-48, of compareble good looks, charecter, intelligence and sophistication to share sense of humor, joie de vivre, desire for commitment. If you are warm, articulate, honest, open, creative and value these quelities in enother, please any with note/photo/phone. POB 137, Darien,

CT. 06820 North Jersey Male-46, Wasp, 5'8", seeks marriage and family. NYM K339. Wanted:-Tall, professional, athistic, gentle man of charecter and charm for an

attractive, successful, fun-loving, 5'9", 31-year-old, Christian female, NYM K338. ofessional Bachelors Needn't App To this pretty, dynamic, bright, profes-sionel, modern Orthodox Jewish woman. I am both fun-loving adventurous and witty and also kind, sensitive and e good listener. I enjoy long walks, dencing, thester, movies, dising. If you're an ettractive, successful, strong yet gentle man, 34-43, romantic, funny, have a good heart and are seeking good company and com-mitment, I await your reply, NYM B785.

Rare And Beautiful-31, 5'9", model-like italian-American, divorced. Been on e road less traveled with a wonderful sense of humor, warm heart and dazzling smile. Emotionally, financially secure and happy. Seeking tall, mature, professional man of true integrity, self esteem.

with a passion for life. No substance possibly leading to marriage. Photo, a must. NYM T791. Beach-Only if you're real pretty and sensual, I'm 38 years, very goo

5'11", blue eyes, long curly hair, ha great ocean beach house, reside in NYC, lots of love to share. Women under 5'4" do not answer; women over 33 years do not answer. I'm financially secure, Repeat, must be real pretty, photo a m let's try for long term love, NYM 8777. Handsome NJ Exec-31, 6', trim, very successful and exciting, seeks youn lovable, romantic female, NYM K128 Romantic Professor/Consultant-Young Physician-Seeks attractive, Christian professional woman 24-32, in Manhattan or Westport area - someone who is down to-earth yet enjoys the finer things in life. I am 41, warm, unpretentious with good sense of humor, secure and ready to share life. Phone/photo. NYM K329

Wonderful But Wicked--Enjoys the good things, fitness, passion for photogrephy. Looking for sensual companion to share the above. Reply with description of yourself and thoughts. Photo most important, NYM R783

If You Are Looking For-A sincere rela tionship with possible marriage, here I em. Divorced Jewish male, 48, tail, slim, nice-looking business owner, menschy, seeks haimisheh woman, earthy, slim, attrective, warm and kind, Children wa ly accepted. Photo, a plus. NYM K340.

nional Asiatic Widow-Girlish 49 seeks white male, 45-55, for sincere relationship. Bio/phone/photo, NYM K323, Exceptional Man-50, seeks spe woman, 30s. Excellent photo. NYM T777 Handsoms, Successful Male, 31-Seeks petits, truly beautiful female for fun, sun

and more. Photo. NYM K324 40's, enjoys life to the fullest seeks noonatrimonial relationship. NYM K325.

New England Lady-Writer, 30's, seeks good man who is sensitive, sharp, rugged, likes animals, outdoors, good music, conversation, NYM K550.

Big. 6'2", Male Teddy Bear-Needs y cuddling! Seeks non-smoker, 29-39. I'm clean-shaven, full head of hair despi frequent haircuts, warm brown eyes, professional, 54, strong desire to share conversations, humor, emotions and decolv sensual physicality for lesting reletion-ship. NYM K331.

The Woman With Something Extra I'm bright, artistic, lovely, sons, end e single mom. If you are a successful, caring, opan, adventurous, non-smoking, sentimental, Jewish man who wents his life to include the warmth (and turnult) of family, let's meet. Maybe we'll start something special, NYM K332

Great Neck Lady-Would like to double her pleasures. If you are in your 50's and enjoy tennis, music, dancing, golf or walking on the beach and are eager to connect with a classy, lewish, att warmhearted lady you will want to meet

Male, 36-Sensitive, cute and boyish, athletic, enjoys outdoor activities, skiing, trevel, seiling, etc. Looking for warm, actrective, slim and patite lady for lasting relationship. Photo/phone. NYM B795. East Hempton-Based--Bright, success

professional, close to see and carth, strong, gentic, secure, hand-holder, tell, ettrective. Nautilus-trim with class, non smoker, no illness (ever), good with children, seeks similar companion. Prefers active, ectomorph with natural red to blond hair. Photo/phone/blo, exchanged. POB 374 East Hampton, NY 11937. -Gentle outdoors-oriented female sought by creative, spontaneous, intultive, slim Jewish male, 6', non-smoker,

Berkshire Enthusiast-Earthy, energetic, extractive professional woman, equally at home at a psychoanalytic conference or a country suction, seeks successful, lewish, professional man, 40-50, with warmth and insight, for marriage, family, travel, the works, NYM T783.

see 25, NYM T782

The Urban Schlzophrenie-A crazy gur with a Wall Street exterior, Success e, Christian, early 30's, into salling, golf, tennis, skiing, old movies and fine wine. Seeks bright, educated, athli ic, attractive woman in 20's. NYM T799 Successful Entrepreneur Seeks-One in telligent, attractive woman, 24-35, who understands that life is measured by the quality of love within it. Photo/feeli

NVM R797 Attractive, Refined, Secure, Silm-Lady socially acceptable, cultured, active, var-ied lifestyle, Would like to meet mature man with same, Borobson, NYM TROO. Off-Beat Humor, On-Target Valu Warm, honey blond, pretty, Jewish fe male, 31, 57". Frenetic Francophile. loves travel, painting, ballet and working out, Seeks tall, bright, energetic professional man to share interests and zest fo

im Male, Terrifle-Looking Run 30, child therepist and nighttime blues guitarist seeks e down-to-earth beauty who likes to lough. Photo. NYM T801 Good-Looking MD, 33-Trim, I our. I'm exciting in the clinches and reli able in a pinch, Seeks pretty, bright, sexy woman with a sparkle who laughs and loves. Photo eppreciated. NYM B799.

life, Letter/ebone, NYM B798.

professional, sensitive, young 40 with an open fun-loving approach to life. Enjoys skiing, running, dining, antiquing, Seeks similar single man, 33-45, who is equally as opan and interested in sharing himsel in e committed relationship. Non-smok er. Bio/phone/photo. NYM T802. Woman-Stunning.

green-eyed blond Jewish widow, late 30's great figure, own business. Fun-loving. sweet yet sophisticated, ready for sharing sesin Seeks successful non-smoking quality man. Only the serious need reply hone/photo, please. NYM KTsn Loving Companion-With a passion for ideas, wanted for committed and caring relationship. Very fine-looking men. 38

Ose-Man

PhD. Inventive, romantic, to playful, seeking alegant and refined woman, NYM RECO. Woman Of Quality-Beautiful, elegant tell, slender, successful, PhD, psychologist, Jewish, 41, with lively sense of bumor, many interests. Seeks attractive intelligent, marriage-minde

man, 38-52. Photo if possible. NYM T803 The Brady Bunch Dream-Single pa female, seeks single parent male, to forces and resources. NYM B792. Out-going Successful Exec-Witty, ettrective male, Jewish, 33, seeks relat ship with down-to-carth, pretty, bright, warm indy, 26-33. NYM T795.

Dark-Eyed Beauty-Greek ing for attractive, co 29-39. Photo/phone, NYM B793.

White-Haired Male-NY, wishes to assist slender, happy, sensual female in getting past the rough spots of life. NYM T796 50-Year-Old, 6'-Jewish, happy, hand some, slim, athletic, marriage-minded. established businessman seeks honest, sincere femals, 20-28, to create a beauti-ful, meaningful life. NYM K346.

STRICTLY PERSONALS

ome Romantic-Professional Man. 35, youthful, athletic, non-smoking, slim, affectionese, looking for a serious relationship with his female counterpart. I enjoy life and exploring new ideas. places, music, culture and people. Bio

and photo. NYM 1763. Substantive, Good-Looking-Man, 32, wants to fail for great carees doesn't want kids. POB 1941, NYC 10185.

Devilishly Handsome-Boylshly Charming for is it boylshly handsome and devillably charming?), reasonably successful, very athletic but always humorous, sensitive, 31-year-old, by League attorney, would love to meet a naturally pretty, nensive slim athletic intelligent unman over 24 for whom I can lasso the moon and who won't find it strange that I saw

(and enjoyed) Pinocchio isst year. Letter/ phone, photo optional, NYM 1765. Affectionate, Attractive, Petite-Successful white female seeking tall, single, male counterpart (30-45). Please love skilne. dinner out, opere and playing tennis with Photo/bio/phone, please. beginner.

NYM THE Sby But Prettyl-Petite, out-of-state brunotte seeks one over-30, successful man

to ment in July. NYM K305. My Alm Is True-Sensitive, attractive, successful Jewish lawyer, 28, 5'9", enjoys movies, theater, ethletics, cooking, beach and country. Seeks similar woman, warm, intelligent, furne Novalah

helps, NYM T767. Spanish-Professional famale, 30. 5', 125 lbs. former model seeks Spanish or Jew ish professional male, 30-42. NYM K306 NYC Actor, Teddy Bear-38, 6', 300.

seeks woman, 20-40, to create and rehearse romantic scenes. Must be with, slim, creative. Let's put some scenes to-gether. Photo/phone/bio, NYM 8766. charm, culture and terrific sense of hu-Intelligent, Distinguished Man-Articuiste, witry, friendly, Ph.D. doing interest-

ing, vital work - I am also an amateur novelist, and enjoy litereture, classical music, lively conversation; I am in fine shape, handsome, 6', bearded, with brown hair and eyes, 40, I seek a rece, lovely woman extremely bright, beautiful, and warm, clever, but not caustic; cultured, yet not pretentious, Interested in the arts, of Amer-

lean or European origin, preferebly not a smoker. Age: late 20's-35. Note/photo. NYM K307 Great Catch Awaits!--Handsome teach-

er. 37, muscular, seeks a trim, pretty gai. 25-32 Jewish, with photo. NYM K306. Woman Fled Nebraska-Seeks sociallyaware, balanced man. Sense of humor. 30's. No stereotypes. NYM B767.

Single Male, 41-Jewish, 57", non-smok ing thoughtful, professional whose likes range from books to movies, from Gershwin to Gooden, would like to meet a petite lady, 27-37, who is warm, witty and wise. Please write. NYM K309.

Big Green Eyes-Attractive, bright, warm, successful Jewish Manbattanite seeks sincere, honest relationship with imelligent, nice-looking, fun-loving, self-mede man, 30-45. Photoingte, NYM Wanted Art Dealer/Consultant-Who is heautiful, blond and brown-read, for antclal relationship with very successful FSE entrapreneur. Candidate must exude melancholic sensuality and be about to achieve eareer, success goals. She should be 31, warm, intense, vibrant, travelminded and maintain a take-on-theworld attitude. Expert tennis and skiing are required, along with NYC life, and

tolerence for growing changing, 41-year old suburbanite with equivalent qu cations. Phone/photo/bio. NYM B768. Bored Executive Seeks Gal-For fun,

friendship, wine and dine, 25-35. Include photo. NYM K310. Renaissance Woman 29-Very attractive funny, intelligent, warm, dynamic, ambitious. Seeks male, 29-39, with similar

qualities. Photo/note. NYM K311. Female Entrapreneur—Adorebly irrever-ent, good-looking 28, socks, 30 plus, lows-ble, confident, sexy, healthy, Jewish man with style and humor, not easily intimidated. Photo/phone, a must. NYM K312

epan-Seeks strong

Bubbly, Spicy Sout

solid lid for years of gentle simmering. Me. 35. cute, witty. You, 35-45, non smoker, warm lewish man. NYM 8769. lt's All True-Very handsome, very bright, successful, self-employed, funtry. funky, green-eyed, trim, athletic, honest, educated, divorced, Waspy, worldly, winsome man, seeking a very pretty, very bright, 25-35, informal, irreverent, ironic, understated, classy, confident, sessy

sexy, silm, successful, sensitive woman. If you really meet the specs, come play at my beach house. Note/photo/phone please. NYM B770. Blue-Eyed Beauty With Breins-25, Jewish, Ivy gred, designer. Am slim, sexy, adorebia, athletic (tennis/ski), down-to earth and fun-loving. Seek tall, handsome, athletic professional male with

mor. Photo. NYM K111. Beautiful Brunette-37, great figure, 5'5" marriage and fun, Photol NYM 1752. Warm, Fun-lewish female, 32, attree tive, tall, irreverent, bright, personable lawyer. Seeks bright, laughing man under

40. Bio/phone/photo. NYM V852. Classy, Very Presty Woman-Warm sense of humor, by-educated, loves the arts, books. Seeks maie counterpart, 40-52. Photo appreciated. NYM 1753.

Okay Wby Not-Warm, kind, sincere lewish male, 31, with good sense of humor. Business executive, athletic, loves tennis, and well-cultured. Live at the shore but enjoy the city. Appraciates the real things in life. NYM K288

Spring Fever Gotcha?-Me tool Lovely CT lady, early 50's, 5'7", educated, intelligent, wants to share her spring and summer with a special man, 50-65, willing to take long weekends, laugh and be harow Are you ready for that? NYM K289. Very Special Woman-Successful exec.

loving, compassionate, cultured, worldtraveled, young 48, tall, trim, attractive, seeks compatible, emotionally-mature man, in touch with his feelings, to shere art, joie de vivre, friendship and whatever else, NYM K291.

I Wasn't Always Like This-Playwright! actor, tall, trim, winsome 37, slightly off center, lover of dogs, cuts, chickens baseball and chopped liver; ac tively working opus. A peach in purroit of splomb.

pretty, slim and scriphtly female for theater, sunsets, fireworks, outregroussess, QXR, PLI and conversations at midsight. Attention nonsmokers if you're within the sound of my voice act now and I'll even throw in the

amszing Veg-a-Matic. You've siready seen nine so please show me yours—photo that is. NYM V900 Robin Hood-30, 5'11", Yalis, p of wit, assurence, guts, and a fine tenor

voice, with terrible powers of bitterness and irony tempered by his nice gift of gab. Seif-made, self-employed. Thinks he's a howl. Seeks attractive, hilarious woman, Open-minded. NYM B686.

Pretty, Slim Redbead-Divorced mother, great eyes, quick wit, sense of humor, would love to meet an over-30, tall, goodlooking, trim man for fun-loving, hones relationship, Photo/phone, NYM B674. Single Businessman-Young 39, nice

ing, 6' tall, well-educated, easygoing thoughtful and caring, bright and intel lectual with many interests, wants meet a pretty female college grad, 26-36, 5'5" or tailer, never married, with a Christian background, a chearful outgoing personality and traditional fan oriented values. POB 1525, NYC 10185. Handsome, Athletic, PhD Engineer-32.

6'1", blue-eyed, romantic, Jewish male available for relationship, NYM K236. Vary Handsome Male—Successful artist/

tracher. M's, seeks trim, pretty female. 25-35. Phone/photo/bio. NYM B762. Ars You Special?-This beautiful, intelligent, thin, 5'8", selective Jewish female, who possesses a terrific sense of hum and more than a touch of class, awaits re-

sponse from very handsome, tall, Jewish man. 25-32, who is a complete peckage. Note/photo, please, NYM 8709. Beauty Possessed--I'm looking for a young, 22-28, beautiful, slim woman to share good times with. I am an independ-

endy wealthy, sophisticated, handsome widower, 6', 180 lbs. My interests include. ternis, skiing, sailing, travel, theater and fine dining. Recent photo, phone and letter NYM T688 Pretty, Warm, Feminine-Divorced LI Mom, seeks successful lewish male, 40-50, with heart, humor and treditional val-ues for a lesting relationship, NYM K244.

Petite, Cute And Slim-Divorced Jewish Man We, believes a men's personality more important than his money, seeks trim. fit. supportive, warm, non-smoker, 33-43, whose interests include film, musie, computers, baseball, serebble, dining, Huggable a plus. Send note/phone. Photo, appraciated, NYM K252.

Spirited, Pretty, Successful-Jewish fe-male, 25, 577, alim, Embarrassed to place an ad, seeks Jewish male yuppie. who will sweep me off my feet for good. Phone/recent photo, a must. NYM K287.

33 And Single—There once was a sky, country kid/Who excelled in all that he did. He looks for a flicker/From a siy, city slicker. But she must have a strong Christian Id NYM 8781

Seeking Female Body Builder/Athlete-25-38, for mutual support, good disci-pline, diet, workouts and hopefully sharing lots more. I'm 5'8", 160 ibs, blue eyes and bearded. A nice person searching for

a kindred spirit with museles. Photo help Well-Endowed, Sexy Brunette-21 and over, sought by this 6', 41, handsome, good-natured Jewish gentleman. Photo a plus. NYM T610

ful NYM T501

Gentleman, 60 Years Young-6'2", 175 lbs, brown hair, blue eyes, builder, developer, investor who would like to meet that special indy, 50-70 years young at heart, who enjoys life and would like to share her dreems and embitions with me

Chinese Lady Wanted-I am an independent, successful businessman, a very young-looking 47, of Italian-British background, 5'11", fairly handsome, unattached, sincere, generous and open to new ideas. I live in Italy and come often to New York. I love music, skiling, Belthus and unconventional holidays. If you are Chinese, beautiful, 25 to 45, alim or very slim, if you like traveling and have plenty of sense of humor, I would be ppy to hear from you. Photo/phone. NYM K199.

All Of The Above—And morel Squeezable MD. 30, seeks attractive, intelligent woman, 24-35, to share special times. Photo, assures reply. NYM K207. Vivacious Manhattanite-Postessing a



(24-30): sensitive, aggreative, ambitio Interested in sharing some of the eleme NYC has to offer dining, dancing, welks in the park. A friendship with great

The Right Chemistry-And timing may be ours if you're a tall, athletic, Jewish male, 32-42, who can relate to an attractive bland, 37, by being a best friend and loveri RSVP with note/photo/phone.

Ara You A Gentleman?-Are you intelli gent, attractive and kind? I am a good looking, siender, 5'3", 34-year-old blond. I enjoy books, theater, travel, movies, dining out and the beach. I am interested in meeting a man of quality. If you are the kind of person who is hesitent to anower a personal ad, maybe this is the one you should answer. Photo, appreciated. NYM KINI

Handsome Professor-MD, upper 30's, silver hair, looking for special indy: bright, beautiful, uninhibited, articulate, about 32 years, 5'4", 110 lbs, dark hair. No drugs or cigarettes. Photo absolutely essential. NYM T760.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

-Pemale, 28, attractive, multifaceted, good sense of humor, passing for music, seeks very successful man with perspective; intelligent, compassion ate, athletic, open to bio Letter/photo, NYM T772. pastal liferavio

Younger Man - Older Woman-Is now socially acceptable. 30, 6'i", very hand-some, Wall Street financiar seeks a very special older woman, 56-47, for extraordinary relationship, total commitment and sharing. Bio/phona. Pictures to be exchanged. NYM T775.

Do You Know Me?-Probably not. That's why I ran this ad. Very handsome attorney, 30, seeks slim, downwoman for keeps. Photol NYM T774. Classy, Pretty, Wasp Lady-26, into art. trevel, sports, the beach, seeks Mel Gib-son with sense of humor and similar interests. Note/photo. NYM K320

My Life In NI Is Marvelous-And full. but nothing is more enriching than hav-ing a love in my life, I am 5'7", slender, attractive. Are you a successful, well-cen-tared man. 40-55, open to sharing new experiences? NYM KJ21.

bene, sophisticated, creative, successful, Jewish man, 40, with a calm, support personality, a sharp wit and athletic ability ty seeks a creative woman, 25-55, with whom to share the seethetic adventures and the gracious, alagant life that New York has to offer, NYM T775.

Calling A Special Guy-Jewish, 29-39, 1 am pointing a picture of myself, a covergirl face, slim, bright, fun-loving profes sional. Would you look good beside ma? Note/photo. NYM K322.

An Interesting Lady-Trim. petits, articue, honest, sensitive, warm ofessional, intelligent, just turned 46 Gooks younger), Jewish women with eclectic interests: 50's music; classical music country western music; dancing; dining out old and new movies; theater; crafts and antiques fairs; children; animals; science: logic problems: books: and humos that's witty. Equally comfortable in Jeans or a dress; in the city or the country. Seeks secure Jewish male (35-50) with similar interests/qualities who has the time, is ready for, and genuinally wants a close. loving relationship hopefully leading to riage. Latter, home phone, necessary, Recent photo desired. NYM T776.

Worth Waiting For-Man, wealthy, humorous, clever, sensitive, interesting, romantic, attrective Looking for woman, 27-52, must be attractive, intelligent, sensitive, earing for important relationship. Send photo/phone. NYM B746.

ANNOUNCEMENTS

NY WANTS TO KNOW!! Tall our 1.1 million readers about your unusual research, special event, show, sele, reunion, press release, your search for a long-lost friend, new publication die noti ce, or meeting in OUR NEW ASSORTMENTS SECTION

\$400 per inch display \$36 per line, 2 line minimum s ad in the "SPOTLIGHT."

tect Ron Stern or Misheel Fazio 212-880-0755.

Wanted: Maia Veterinarian-For 55, aducated, very attractive, model-like woman with green eyes and a bear smile who's looking for her own Dr. Herriot, Photo appreciated, NYM B726, Successful TV News Producer-Har some, 29, seeks Jewish woman, 23-55,

with warmth, beauty, style and elagance. Photo/phona/note. NYM T719. Keony Rogare Look-A-Like-50, seeks attractive female, 30-40, interested in US trevel by eustomized van and romentic long-term relationship, Blo/phone/photo,

NYM T725.

How Do I Entire Thos?-Here's my try. my bio. Blond writer, Manhattan wido 5'6", of a certain ago, pretty, fun, affluent very interesting, large apertment to share. Seeks a love-of-e-man, 5'9" plus. 60-ish, kind. active, fun. affi

looking, healthy, educated, NYM K272. This Man Feele-That Spring ought to be shared - otherwise I wouldn't be creving chocolate and doing this, would !? Filmmaker, 31, thoughtful and sensitive by nature, passionate and shy, handsome principled, with edlectic interests, sense of play. Seeks Muse who is warm, wise artistic, spontaneous and pretty with sense of adventure for fun and no games.

Elegant/Earthy-Very attractive, sexy woman, PhD, 39, 5'7", 118, wants 40ish lewish men, tall, thin, handsome, oultured, successful, affluent, good-natured, serous, who has never answered ads, for living happily ever after. NYM T747 Sense Of Humor, Sense of Style-Sensibillity. Seeks white, mature, he fessional main, 40-60, for meaningful relationship, NYM T748

You? Photo, optional. NYM T737

Stunning Upper West Side Beauty-Former model, 5'7", brunette, green eyes, sceks together Jawish professional or CEO, 35-45, athletic for long walks atc Photo/phone/note. NYM T794.

There's No Excuse-For not answering this tall, dark and handsome, 25-year-old, 170 lb, successful, intalligent male with a great sense of humor. Especially if you're an attrective, bright and personable lady. Blonds preferred but certainly not a prerequisite. NYM K101

One-Of-A-Kind-Jewish professor, 53, highly athletic, handsome, creative, irreverent, looking for perceptive feminine lady to share life in great house on large horsefarm in Orange County, NYM 877

Vary Cute, Patita, Yes Faisty-Sensitive educated. Central Jersey lady has penchans for a very cute, sensuor non religious, Jewish man, 55-47. Photobio/phone, NYM K315.

You'd Be Proud To Be Seen With Me-What's more, you'd be happy being with ma. Very special woman, werm, bright, lively, fun. 55, seeks exceptional man, 55-40. Photo, please, NYM K102

Private, Classy, Sexy Writer-5'6", 58, warm, beautiful and trim, athletic, definitely sensitive. Loves horses, English serters, sailing, reading and really so movies. Seeks a very special man, 55-46. who loves his work, loves the country and loves to laugh for a lasting relationship. leading to kids and chaos, NYM B804.

Slim, Educated, Attractive-Independent, seeks committed relationship with highly educated, trim, single or divorced man, 58-50, who does not want to reise a family, reads widely, and enjoys sharing Ideas NVM A025

Ready Willing Able-To most dynamite lewish guy, 28-58, I'm 52, attractive, funloving, athletic, warm, educated, refreshing and a bit crazy. I'm full of energy and want you if you're ready, willing and able for committed relationship. NYM T526. Cute Lawyer, 36-Energetic, seeks the "It Girl", Photo/phone/bio, NYM B784.

Professional Black Famale, 50-Avid bridge player, enjoys shows. Socks sincere man. Race unimnortant. NYM KIII Good-Looking-6', 29-year-old guy, independent, successful, responsible, seeking to share the good life with pr warm lady. Photo/phone. NYM K317.

I'm Ready-Spent too much time work-ing at building a career. Now It's time to play. But not just play. I'm seeking an at-trective, intalligent, warm, sincare, thoughtful, caring, romantic, successful man who is confident about himself, 55-45 plus, 5'10" plus, has good sense of humor, for a meaningful relationship with a terrific lady who's all of the above, 34, 5'5', slim, very pretty, very smart and a

hell of a lot of fun. Photo/letter/phone. please, NYM K318. Nice Gur-57, Jewish, who likes work,

reading, food, travel, running and classi-cal music would like to meet a woman to share these and your own interests turning friendship into loveship. NYM T768. Dentist, Mala, 37, Singla-Write now, before the summer singles scene destroys your mindi Spend your summer with a handsome, successful, caring individual. There are still some of us alivelli Photo biolohone, NYM B772.

Ballet, Tebalkovsky, Michalangalo-Raphael, are the inspirations of an attrac-tive cardiologist, 59, interested in meeting an attractive woman of similar value NYM T769.

Attractive, Affectionate-Divorced, Jewish professional female, 55, who loves ro-mance, excitement and adventure. Seeks mature, professional man, mid 30's to mid 40's, who is ready for fun, love and commitment. Note/photo/phone. NYM T770.

Single White Male - 54 -- Gourmet, sexy. likes to trevel, looking for uninhibited non-tmoking female to share succulent delights and exotic adventures. Phone/ photo. NYM B775. Born-Headturner? (takes one to know

one) Waspl Too busy watching my step to notice, signals 50's gentleman who knows small print speaks for itself. IDV phones//photo?, please, NYM T771. Company President, Entrepreneur-Succossful, attractive, educated, creative, adventurer, well-adjusted, young 50 and

leading an axciting life. Seeks a stunning. 25-57, female with exceptional qualities. Photo/note, NYM K304. Podiatrist-55, 5'8", handsome, athleti

Manhattanite. Desires to perform terrific feets for a pretty and slim lewish female. Photo appreciated, note, NYM T761.

Orshodox Gal, 28-Smiles when she skis VI. hikes The Palisades and apply Cets on Broadway, do you? 25-33. Aliyah-minded? NYM K295.

The Prize - Beautiful Warm Won Contast rules - convince me that all the caring, sensitive, very successful, secr giving, tall, handsome, lewish men, 29-40, are not all married. You won't be diseppointed. Photo, please. NYM B754.

Exceptionally Attractive-30 year old, accomplished clinical psychologiet. Equipped with sagacious mind, great curvaceous body, sharp wit, outgoing personality, style. Athletic interests: I ski, bike, jog (not simultaneously), have tarrific friends who laugh at (my) jokes. Desires to share future with articulate, sensitive, equally accomplished, attractive yet unpretentious, 50-40, Jewish male whose incisive, introspective mind, strong sense of self and sense of humor will both challenge and complement mine. If your ardent penchant is new wave music, please be capeble of augmenting aforementioned qualities with minimally one additional redeeming attribute. NYM K349

Jawish Stawardess - 28-5'8", would love to share free trevel with a Jewish, athletic onal, 28-55, who enjoys tennis and skiing, Photo, NYM B759 What To Do?-45, white, 5'7", 525 lbs.

Looking for romance, any age or rece. neuty not important. Bio/phone/photo. NYM B760. Carear Not Enough?-Former prince,

professional, 58, warm, open, acleetic, secure, sexy. Seeks woman, 26-36, intelligent, warm, slim, sexy, sense of humor and self for long-term relationship. You are a non-smoker and laugh at life's absurdities. Go shead, be adventurous. Note/photo. NYM B761. My Grendparents Mat This Way-Circa

1910! Cute, NJ, Christian female artist, 53, aclactic, stylish, witty, anjoys music, movies, sports, food. Seeks humorous, humanist man, 25-38, sensitive, stable, bright, romantic, presentable. No s ing/ drugs/heavy drinking, NYM K298. Warm, Engaging Male-Fully rewad, enthusiastic, high achiever with international interests. Late 50's, tall, trim, good-looking, refined and fun. Seeks stimulating, accomplished partner with full measures of wisdom, glamor, and spontanalty. Photo halpful. NYM B765.

Hartford Is Home-To this Jewish woman, 34, professional. Enjoys tennis, golf, travel. NYC. Seeks competent, educated upbest men, NYM B764,

Widow Seeking Widower Only-New to dating game and hate it. Life is too short for games. If you're between the ages of 42.55, warm, friendly and anjoy life to its fullest but miss someone to share it with, need I say more? I'm 45, Jewish. tall. slim, no ties. Phone/note. NYM T758. Successful Jewish Executive-6'1", 175, youthful, 45, single, secure, athlatic, nonsmoking, fun-loving, warm, sensitive and

romantic. Seeks very attrective Jewish fe-male who is slim, athletic, stylish, but most of all, down-to-earth. Note/photos phone, please. NYM T762. Dynamic Lady-25, attractive, netitasuccessful, Italian, seeks handsome, fit, sincere guy. Non-smoker. NYM B747.

STRICTLY PERSONALS

Miss Muffet, On Tuffet, Wants Off-31, 5'4", pretty, slim, totally honest, sensitive, playful, desires warm, attractive, assertive, Intuitive, professio Photo/note, NYM K351.

Champagne Anyone?-57", good-look ing, 28, businessman, seeks attractive Christian/Catholic lady, 20-30, to there beach by day, NYC by nite. Send note! phone Photo desirable NVM 8801

First Ad-Entrepreneur, 37, Jewish, hon-est, very future-oriented, Enjoys films. sports, dining out and good conversation. Seeking attractive lewish female, 22-35, who is trim, sensuous, honest, sense of humor and very bright. Manhattanite preferred. Photo appreciated. NYM 8803

Female Share Open-In my heart. All seasons with professional, good-looking. ective, romantic, sincere male, are 30 priceless. Photo/phone. NYM B807.

One Singular Sensation-Give this handsome fellow a try. He'll meet almost every expectation of a 35-year-old, lewish guy. He's funny, sensitive, caring, rom tic too. A successful business owner. This one's for you. Come and meet this unique treat. He's looking to share his world of love that's never obsolete. NYM

I'm A Gorgeous, Educated—Successful Jewish female, 23, with a rich heart, And you? Photo/phone, a must. NYM K35E. Witty, Prests, Sensitive, Sensual Lady-Nurturing, bright, energetic, classy, mid 40's. New man must be worthy of all this. vibrent, smart, attractive, financially and

emotionally stable, fun, honest. Note: Extremely Successful-Handsome, 6', divorced, Jewish, 4t, easygoing man with good sense of humor, seeks his dream lady, blond and shapely in late 20's or 30's, with lots of pizazz and loves her profession. Photo/phone a must, NYM 8808.

Very Attractive, Very Sexy-Very bright, 40. northern NJ, professional worse seeks bright, educated, witry professions man. 42-50. Nose/phone/phoso. NYM

Vibrant, Attractive, Warm Woman-Seeks unattached man of spirit, 60's. NYM T814. Thinker, Feeler, Door, Giver-28-yearold professional Jewish female with Rolls Royce appearance and class, seeking

same qualities in Jewish male, 28-39, who has the flexibility of Chinese food, the ricy of thunderstorms and the charm of Pierce Brosnan. NYM K360. Gem: Pretty, Bright-Lovely Latin seeks

professional man, 35. Photo. NYM VE32 Urbane, Sexy Male-With laughing eyes. slim, late 30's, non-smoking publisher loves everything from country inns to Le Cirque, successful but doesn't live by corporete hours, seeks an equal who is educated, has a sense of style and culture, in

love with life and successful by her own terms. Photo/phone NYM T280 Aurastive Affestionate Icadah Mac. 16 58°, world traveler, intelligent, athletic, successful attorney. Seeks honest, bright, caring woman for romance, NYM T781. No Khadafy Look-Alikes Please!- I'm a young widow, said to be attractive, vivacious, wern and witty, Jewish executive, non-moker seeking male counterpart. 38-48, with intelligence, integrity, keen sense of humor, to share friendship, romance and lots of laughter. Let's meet in a safe place. Biorphone. NYM K354.

Unusually Attractive Woman-Auburn hair, hazel eyes, warm, spirited, intuitive, Jewish. Now ready for a life partner. You 37-47, confident, attractive, Jewish, a clever wit, successful - ready for same.

Photo/esc. Non-smoker, NYM T807. Special Woman - 26 -Fordowed with beauty and brains. Fit, humorous, romantic, adventurous. Enjoys nature, travel, cooking, country settings. Seeks a truly good man. Photo/bio. NYM TRO9.

Sceks MD, Professional-lewish male over 34. She's medical Illustrator, has PhD, waist blond heir, slim, NYM B806. Warm. Attractive Female-39, successful psychotherspirt, non-smoker seeks affluent, psychologically-minded Jewish man

with confidence and personality, for hon est, serious relationship, 36-50. Photo/ bio/ phone. NYM K355 No BBQ's, Nursing Home Denizens-Or

Terrorists. Extremely attrective, very suc-cessful lewish female executive, warm with great sense of humor seeks Manhantan based non-smoking, affluent man, 51 and up, elegant and charming, witty and wise for exclusivity. Phonelegas, TRIO. fessional woman likes to plan her life (if possible) to have it all. Seeks elite profe Semi-Proppie Redhoud, 32-Well-educated male, tall, athletic, enjoys music, travel, sports. Seeks naturel (no makeup) fairhaired female. Please respond with

photo/phone/note. NYM K356. Successful Business-Marriage-minded male, 42 Gooks 31), 5'7", very handsome, Photo brief his phone NYM V842 East Indian ancestry, very loving, kind, seeks same. Photo/ phone. NYM T813. Pretty Freelance Consultant-37, suc-

cessful. Has lived in Europe; loves travel, theater, movies, beaches, long walks, the Sunday Times, champagne brunches and picnics in the nerk, Seeks attractive, inselligent, successful, slightly off-beat executive/professional American or European man, 35-48, with a sense of humor to share friendship, good times and new adventures. NYM VI28.

President, Ad Agency-45, creative, handsome, well-liked, funny, 6', 185 lbs. black hair, seeks a bright and beautiful woman (non-smoker) to share life at its

best, Photo, NYM V829. Handsome, Icwish Male, PhD-Seeks witty, warm, breiny, slim woman, 26-36 who enjoys Bach, Bauhaus

Beautolale. Photorbio, appreciated. NY NL NYM VIII Attractive Professional-Wo-

men, 30. looking for financially successful, professional, Italian man, 40-55, who enjoys The Water Club, River Cafe and Regine's. Am interested in a lasting relationship, Photo/phone, NYM K314,

Caring Health Physician-30, considered very attractive, down-to-earth, works in Westchester, NYC, Jewish, into optimum health through diet, exercise, positive at-titude, enjoys outdoors and boasing. If you're a quality, caring 21-28, please send bio/photo if available. NYM 8805.

Amusing, Attractive Activist-Seeks alliance with 50ish, adventurous, bright, Jowish cavalier NYM KIXI Intelligent, Semitive, Successful-Man

herran CPA, 5't1", whose hobbles include ternis, travel, bicycle riding, museums and photography, seeks an attreetive, warm, intelligent woman between the sees of 26 and 40, for a lasting rela-

tionship. Photo, appreciated. NYM V837 Svelse, Murray Hill Lady-With Queens roots, 5'8", 28, Jewish professional, seeks men to share laughter and life. NYM

I Am A Woman Who Wants-A lover of theater/NY/arts/fine dining, a lover of travel and old country inns, a lover of antiques, a lover of old houses-real estate but most of all a lover of lovel Please be intelligent/genuinely funny/sensitive/gen erous-a man who never finds it necessary to discuss money. Gregarious/easy-going/ 40's-50's and over 5'9". I am looking for one man who is looking for one woman! Letter/photo/phone. NYM K362.

Tall. Handsome, Successful Exec-Young 43, seeks educated, elegant, beautiful, secure, honest, warm, happy, trim, fun-loving, accomplished career mid/late 30's, to there whatever...Recess photo a must, bio, phone. NYM V840. 28, But Planning Ahead-Attractive, in tense, refreshingly genuine, Harvard pro-

sional man to expand social circle and/or explore relationship, NYM T8tF. North Shore, LI-Jewish male, pleasent-looking with TLC in abundance. Intellipent (Mensa), cultured, wralthy, bostsman, active mid-60's, seeks attractive, slim, intelligent, caring, tender lady

jurturing Soul Seaks Mate-Charming. educated lady, 37, attractive, fit, petite, romantic, a professional; enjoys country city, skiing, golf, jogging, swimming, good conversation and quiet times. You're a refined, unpretentious sentle-

men: a giver, communicative, emotionally secure with integrity, warmth and humor. Let's explore and share forever. NYM VIAT Lady In Jodhpurs-Sought by tall, good looking, athletic, professional male, who

wishes to meet competible, attrective wo man, who likes to dress in jodhpurs for fashion or casual wear, NYM V844. Unique Treasure-Attractive European. grecious, talented, educated, established

lady seeks cultured, affluent, personable. kind Christian pentleman, 40-55, who intends to celebrate his discovery with marriege. Photo/phone. NYM K363. Paint The Chrysler-Choose our color

Sophisticated, artistic, 35, white, non smoker MD, desires cultured younger in dy. Note/photo/phone. NYM V845 Seeking Oriental Female-April 18, 6:30

jacket, carrying a Macy's bag. I'm tall wearing a reincost, sitting next to you You got off at the City Hall stop. Please contact NYM T804. Handsome, Successful Male, 35-Seeks a mate. She will be, 25-35, tall, attracti and slender. Phone/photo. NYM V835.

Believe In Fate?-- I do. Would like to meet an crudite, down-to-earth, slim, sentual, beautiful woman with whom I can share happiness forever. I'm 5'11". 30, successful, handsome, well-built, Jew-ish and as discriminating as you. Note/ photo, picase, NYM B803.

Talk Is Cheap!--- If you're actually doing things you want to do rether than just talking about them, and if you encourage your loony aspects rether than suppress them, maybe we've not something here. I'm a pleasant looking man, 35, crazy about music, successfully leading a non- 9-5 life as a writer/setlst/producer. Looking for a talented, independent woman with an inquiring mind and passionate interests. Great if you are (a) creative in a big way, (b)

happy, (c) like to read, (d) a music lover, (e) emotionally stable, but still a bit (a) nuts Shoot me a letter with your phone number and let's have some fun. NYM TROS. Good-Looking, Blue-Eyed, British--- Jewish male executive, 31, with well-developed sense of the ridiculous, recently re-

turned to NY. Seeks lady with warmth. wit, poise, brains and beauty to rediscov er the delights of Manhattan. Photo ap-preciased. NYM V825. Timing is Everything-in tennis, golf,

bridge and finding a partner. I am a very attractive, tall, blond widow, 60 years young, well-treveled, well-off, well-educated and well - wonderful. NYM R796. Warm Vibrant Female-Therepi ty, fun, seeks male counterpart, 50's, Jewish'single, sensitive, onen, ready for closeness/enjoyment of life. NYM B776. Compound Interest-This full-service In-

stitution could transform a small invest-ment of your time into a diversified portfolio of common interests. Our 6'3" Manbattan home office (a handsome, elegant structure, built in 1952) is authorized to offer our highest-yielding, long-term so count to a beautiful, Jewish Investor, 25 35, with a complete array of non-pecu ary assets of her own. Photo/ohone. NYM

Sincere, Handsome Male Professional Loves the joy of life, 40's, looking for attrective Asian woman, 30's for friendship and love relationship. Photomote, apprecisted, NYM KWA Pretty, Vibrant, Sensuous-Slim woman

40, seeks good-looking, trim, profession ally and happily secure, Jewish man, 38-50, to enjoy a more exciting, sweeter life.

ANNOUNCEMENTS

Springtime In New York-This is yo dey Happy Birthday, Taurus, from Ms Lib-erty, Manhattan, the Yankees and brother Alvin. We all love you.

Smith College Gred-Wants men or women 18-55 to perticipate in a Study on the Loss of Love Relationships. We are NY state certified psychotherapists re-P.M., RR train, you're wearing a black searching coping mechanisms and invite you to participate in either a written questionnaire (anonymous) and or a telephone or personal Interview, 212-170-2017, please mention research.

> Myra-When responding to "I am man (A469)" you did not give me a telephone number or address. I am interested!

'SUNDAY TIMES' OF LONDON CROSSWORD



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give a woman turns, (F. 6) as wages. (6) — yound taken a wages. (6) — yound taken a wages. (6) — you have been a wages. (7) — you have been a wages. (8) — you have a wages. (9) — you have a wag

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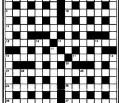
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1 To one sort of type a liberal is in the news. (7) 2 Mating with her turns into an

unpleasant experience in bed.(9) Bolt or unlock after the French rising. (5) The bird is found inside the 3 4

misery. (7) Makes short work of rogues. (6) 22 Everything in this wood is a disaster. (5)
23 Means of catching a girl with a ring. (5)

'LADY LIBERTY': 'CUE' CROSSWORD-BY MAURA B. JACOBSON



35 Celerity
36 On the ascendant
40 Aleutian outpost
41 Send packing
42 Gaelic language
43 Like — in a Like — in a haystack Detroit dud Polo Grounds great Light fabries Not windward Have a good laugh Of Peru's range Baseballers Maurois biography USN police 44 45

USN police Forsake Summer shoe
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Black Panther Black Panther Bobby Before JFK One — other City of Spain Antipole of WNW Schoolbook Kett of the comics Geometric figures Mrs. Laughton Turf tipster Altar locale Do research 66 68 76 Do research Ram's mate

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Snoozing
Foliage
Fabulist: var.
Newspaper pg.
Odd piece
Recipe direction
Wainscots
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Her location, formerly Everlasting Hero of a Hindu epic Wave: Fr.

poem Housebreak

If the AT&T Long Distance services you've always counted on are important to you, it's time to say so.



Be sure to send in your ballot.

Right now, some of you are being asked to choose your long distance company. If you don't, you will be assigned one. And it may not be AT&T. Which means it may not give you all that only AT&T can. Like full-service long distance operators, customer service representatives who can answer any of your questions, instant long distance connections, a worldwide network, and calls that sound as close as next door.

AT&T Long Distance. For over a hundred years, when you reached out, we were there. And you can keep it that way. If keeping easy access to the AT&T services you've always taken for granted is important to you, it's important to act now. If you're asked to choose, mail in your ballot.



TOYOTACELICA

INSIDE CE

Celica's interior is high-performance, too. There's an 8-way adjustable driver's Sport Seat. The sound system beats anything you've ever heard before in a car. You can have an optional 4-speed automatic overdrive and the ultimate touch uxunous leather.



NOTJUSTANOTHER PRETTY FACE. CELICA IS ONE BEAUTIFUL PERFORMER.

That wide-track nar-

row-waisted shape isn't just for show. A 135 hp, twin cam 16valve engine makes good use of Celica's aerodynamics



AN ENGINEERING FIRST

The Celica GT-S achieves true sports car handling with the allweather traction of front-wheel drive and independent suspension... something some of the "experts" said could never be done.

